

# THE ATHENÆUM

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SATURDAY, NOVEMBER 26, 1892.

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## LITERATURE

## FAIRY TALES.

*Indian Fairy Tales.* Edited by Joseph Jacobs. (Nutt.)

*Fairy Tales from the Far East.* By Theo. Gift. (Lawrence & Bullen.)

*Fairy Tales in other Lands.* By Julia Goddard. (Cassell & Co.)

*Scenes in Fairyland.* By Canon Atkinson. (Macmillan & Co.)

*Household Tales and Fairy Stories.* (Routledge & Sons.)

MR. JACOBS has put together a good collection of stories, some of which were gathered into the fold of literature more than two thousand years ago in the 'Kathasarit Sagara' of Somadeva, while others are the jetsam and flotsam of the present day, rescued by Miss Frere, Miss Stokes, Major Temple, &c. Here, too, are to be found some of the fables of Bidpai, and the Jatakas. Being interpreted, 'Kathasarit Sagara' means 'Ocean of the Streams of Story.' Did Somadeva's title mean that all known stories of all known lands had streamed into the ocean of his collection and found a home there and in the country in which it was formed? Mr. Jacobs is evidently inclined to hold the contrary opinion, and to believe that all other countries derived their fairy tales and fables from India. "The majority of the tales in this volume," he writes,

"have been known in the West in some form or other, and the problem arises how to account for their simultaneous existence in farthest West and East."

Surely if, as Mr. Jacobs asserts, they existed, or began to exist, at one and the same time in farthest West and East there is no problem to solve, for it would be manifest that they were not transmitted from one country to another, but that each had its own independent origin. "Some," Mr. Jacobs continues,

"as Benfey in Germany, M. Cosquin in France, and Mr. Clouston in England, have declared that India is the Home of the Fairy Tale, and that all European fairy tales have been brought from thence by Crusaders, by Mongol missionaries, by gipsies, by Jews, by traders, by travellers."

We are happy to find that Mr. Jacobs, though he exhibits a strong leaning towards

this theory, does not go so far as these writers. Were it true, indeed, we should have to believe that, for more centuries than we dare to contemplate, the children of rich and poor alike in Europe went supperless to bed so far as food for the imagination was concerned, and that the patient peasantry spent the long dark hours, when work was impossible, unamused and unamusing. We do not believe that they waited until the lord of the land brought back a story from the Crusades, or an argosy of stories put into port from the far East; we prefer to believe with the Grimms—the far-seeing fathers of all literature of research of this kind—that while the possibility (nay, in particular instances the probability) of a story passing from one people to another, and there firmly rooting itself on the foreign soil, is not to be denied, the property in fairy tales is common to all, and that the

"selfsame stories crop up again and again in places most widely remote from each other, like a spring which forces its way up in spots which lie far apart; and just as, wherever the eye can pierce, we find domestic animals, grain, field and kitchen utensils, household furniture, arms—in fact, all the things without which social life would be impossible—so do we also find sagas and stories corresponding with each other in a striking and yet independent manner. They are just as much a necessity of existence as these things, and only where avarice and the jarring wheels of machinery benumb every other thought, can one imagine it possible to live without them."

This being the case, in comparing the stories of various countries it is by no means necessary to attribute a story's origin to the country in which it appears to have been first current; we must always remember that the number of root-stories is extremely limited, so that a good deal of similarity must naturally be looked for.

The Jatakas or birth stories of Buddha have, with the assistance of Prof. Rhys-Davids, supplied Theo. Gift with nine excellent stories for children. Nine, however, would by no means have sufficed had she not lengthened them considerably—sometimes pleasantly and judiciously, at others we are tempted to ask her to study one of the stories she has selected, 'The Tortoise that could not hold its Tongue.' That story, by-the-by, in the original is told in three or four pages; Theo. Gift tells it in twenty-nine. She ignores chronology and Eastern local colour with absolute frankness and courage. In one sense, to ignore facts of time and space is to catch the very spirit of fairyland; in another, to talk of perambulators in a tale which was not new when it was committed to writing in the fifth century A.D. gives a shock to any reader who cares about the fitness of things. Deserts in Theo. Gift's stories seem to have a good deal of juicy grass interspersed with the sand; farmyards appear to be very like English farmyards; cows are called Buttercup; and buttermilk and clover seem to be going. There is a story, indeed, which begins:—

"Once upon a time, in the days when the great, great great-grandfathers of our great, great great-grandfathers were just having their first breeches made, there lived a farmer with one daughter, of whom he was very fond. He was a rich farmer, and his fields were full of corn and clover, and his orchards of apples and

plums; and he had plenty of horses, and cattle, and sheep, and poultry, and pigs, and pigeons, and a yard-dog and kitchen cat, and every one of them was so well fed and cared for that even the geese in the pond said: 'This is the best place in the whole country to live in,' and so said the sage and onions too."

This is a hopelessly lower class nineteenth century presentment. A great many more great-great-grandfathers are needed to take us back to the time when these stories were "human nature's daily food," and a great deal more study to imbue us with its spirit. And yet, in spite of aberrations of this kind, the book is often entertaining and well written. We must not omit to commend Mr. Oswald von Glehn's illustrations.

The ten little stories Miss Goddard has printed will be welcomed in the nursery, and probably all the better liked for bearing a strong family likeness to other stories which have long reigned supreme in that domain. If the "Beauty" brings down the "Beast" on the father by asking for a few samples of the great wall of China, instead of the conventional rose, the story is still pleasant reading, and the Beast, though much less interesting, is as placable as the Beast of our early affections. If the Japanese Red Riding Hood becomes a "Blue Mantle," and the wolf turns into "the allegory of the Nile," the story is still a story. In addition to these departures from the well-beaten track, we have a Scandinavian (somewhere close to the North Pole) Jack the Giant-Killer—only he ought not to have been called Jan; an Egyptian 'Puss in Boots,' which becomes a 'Cat in Yellow Slippers'; and a Persian 'Jack and the Beanstalk,' in which the beanstalk is turned into a carrot with a bushy top, and Jack has to descend underground, instead of climbing up to dangerous heights. This little book is sent forth with no hint of any desire to do more than amuse children. From beginning to end there is not a word as to the origin of the stories or any of their incidents. We accept it on its own showing; the stories are prettily told.

Fairyland appears to be easily entered from the moorland parish over which Canon Atkinson has for forty and odd years presided, and Yorkshire scenery and dialect come largely into play in his volume. When they do not coin words for themselves the hero and heroine use those in vogue in Cleveland. They "scuttle people off home," and encounter other people who "stump about cannily," and laugh "a ramshackle laugh." The fairies, too, wash their clothes at "the keld of the country side, and bittle them on the big, flat stones near by." This is pleasant enough; but when "Miss Mary," who does lessons, is "surprised over" things, and continually expresses her surprise by exclaiming, "Whatever will nurse say?" we wish she had done these lessons to more purpose. Miss Mary is disappointing; instead of being witty, she is snappish. When she opens her mouth it is most frequently to say, "Psha!" and in spite of her various experiences in fairyland, she cannot be persuaded to believe in fairies. A book of this kind makes us hasten to renew our allegiance to the incomparable Alice and the sweet unreasonableness of Lewis Carroll.

It is unreasonableness which never runs too long in the same groove, but for ever surprises us with some unexpected change of venue, while Alice's good manners and politeness under trying circumstances are unflinching.

'Scenes in Fairyland' shows a considerable amount of invention and fancy. Were it reduced to one-third of its present length it would be infinitely better. This is a description of an ingenious variation of ball playing:—

"Then came games with balls—not tennis or bowls or croquet, or anything so 'mortal' as that; but it was a game played in the air, where the different balls chased each other as the players desired, and the balls were all lustrous, azure, and golden, and rosy, and lovely green; and they wound in and out, and up and down, and over and under; and when, after the most amusing and intricate pursuings, one player's caught another player's—say a golden ball caught a blue one—it just opened and took it bodily in, and became twice the size it was before. And the player whose ball got most of the other balls, and grew to be as big as a great school globe (as it might), he was the winner."

It was Mr. Lang who said that fairy "tales consist of but very few incidents grouped together in a kaleidoscopic variety of arrangement," and he might have added that the number of tales is also limited, but that they are for ever and ever being grouped and regrouped that they may furnish forth a new Christmas present. Let a child have the collections of Perrault, Madame d'Aulnoy, Grimm, and a good collection of English fairy tales, and he will henceforth see little that is new in any book of the kind. The Christmas book of fairy tales seems, indeed, to be produced with as much regularity and in much the same way as the Christmas pudding. We almost think we could give the recipe by which 'Household Tales' was compounded. Take four or five stories from Perrault; dilute those which seem to require it with good, wholesome commonplace; mix thoroughly with these an equal number from Madame d'Aulnoy, a handful from Grimm, and a sprinkling from Mlle. de la Force or any one else who is preferred; then stir in a number of old English stories and ballads, and boil the mixture for six hours by the study fire. Dish up in blue or scarlet and gold covers, garnishing liberally with well-used illustrations; then serve. 'Cinderella' is one of the stories which have been diluted. Is it possible that a child can like this?—

"There was, many years ago, in a distant country, a gentleman who had a charming lady for his wife, and very happily they lived together. They had one daughter only, who was very dutiful to her parents, her mamma having taken great pains in bringing her up well. But while she was still very young her mamma died, to the great grief of her husband and daughter, who both thought they should never be happy again in this world. After a time the little girl's papa married another lady, but so different from his first wife, who was ever gentle and kind."

*Prior.* Edited by R. Brimley Johnson.  
2 vols. (Bell & Sons.)

THESE two volumes of Prior are a proper addition to the new "Aldine" series, and the editor, Mr. Brimley Johnson, has per-

formed his task in a manner fairly satisfactory; but the value of the edition would be enhanced if more information was given as to the dates when the various pieces first appeared, and the time has certainly now come for a better arrangement of the poems than that adopted in the early collections of Prior's poems, and followed, more or less, by all subsequent editors. Why should the 'Dove,' published in 1717, precede 'Pallas and Venus,' which appeared in 1706? Why should 'An Epistle,' 1716, be placed some sixty pages after 'Down Hall,' which could not possibly have been written before 1718? Why should the 'Ode in imitation of Horace, Book iii. Ode 2,' one of the poet's early compositions, and published in 1692, be inserted by Mr. Johnson in the middle of the second volume? Prior himself cared for none of these things. Like his "brothers" Swift and Arbuthnot, he professed to set little value on literary fame. Curll brought out a spurious edition of Prior's 'Poems' in 1707, but the first authorized collection was not issued till 1709, twenty-two years after the appearance of 'The Hind and the Panther, Transvers'd.' The author spoke of this edition as "an indifferent collection of poems," and published by him "for fear of being thought the author of a worse."

It seems strange that Prior, with his ostentatious indifference for reputation as a poet, should have been so annoyed by the unauthorized publication of his works. When Curll brought out a 'Second Collection of Poems by Matthew Prior' in 1716, the author thought it worth while to insert an advertisement in the *London Gazette*, stating that "some of these poems are not genuine, others imperfect and incorrect, and the whole not publish'd with my knowledge or approbation." The subject was again alluded to in 'An Account of the Poisoning of Edmund Curll,' written by Prior and his friends. In that amusing pamphlet Curll is represented in his dying moments as ordering the suppression of the second collection of poems, "which I groundlessly called Mr. Prior's," and he goes on further "to beg that gentleman's pardon in the name of a dying Christian."

It appears probable that Prior's indignation against Curll proceeded not so much from the publication of the two spurious editions as from the fact that they included two satires which Prior had either not written or in any case was anxious to disown. Mr. Dobson, who has carefully discussed the subject, thinks it quite possible that both pieces were written by Prior, and a passage in one of Pope's letters to Harley shows that the satires were attributed to Prior by one of the best informed of his contemporaries.

It is usual to speak of Prior as the most Horatian of the English poets. The epithet is fully justified, and it is not difficult to explain the classical bent of Prior's mind. Seeing what was Prior's origin, it is probable that his first ideas in literature were formed from the class-books at Westminster School, and that he was familiar with Horace and Terence at a time when he knew little of Spenser, or Shakespeare, or Milton. There is no evidence, indeed, that he was ever well acquainted with the masterpieces of his own country. Soon after attaining manhood he went to the

Hague as secretary to the English ambassador, and during this period we know from his own poems and letters that his time (except Sundays, given up to his mistresses and to Horace) was chiefly spent in acquiring the French language, in which he gained remarkable proficiency. M. Jusseur, on examining the papers relating to the peace of Utrecht in the French Foreign Office, came across a large number of Prior's letters, many of them not copied from drafts, but written off in haste, and all in exceptionally good French. Prior, in fact, not only learned to know the language, but also to love it, and his works betray the influence of French writers. It has been even stated that he was more indebted to them than he cared to acknowledge, but his obligations to other poets are slight. He has given, indeed, a good deal more than he took. Collins, Gray, and even Pope, are supposed to have sought for inspiration from his poems, and it has been recently pointed out that a passage in Tennyson's 'Princess' may have been suggested by a reminiscence of Prior's 'Alma.' The critics have hinted that many of Prior's rhymes are faulty, and it is certain that his work is sometimes a little careless. But it is doubtful if he ever saw proofs of his poems, which were often published without his knowledge or approbation. His charming little piece the 'Female Phaeton' first appeared in two surreptitious editions in 1718; Curll included it in his 'Court Miscellany' of 1719; and in the following year it formed part of a 'Collection of Poems' published by "T. Jauncy at the Angel without Temple Bar." In this last volume the 'Female Phaeton' is attributed to Mr. Harcourt. This affords a fair idea of the haphazard manner in which Prior's poems were given to the public.

A few words must be said on Mr. Johnson's useful little biography, into the first page of which unluckily an error has slipped. Arbuthnot did not write of Curll as "one of the terrors of the dead," which would have little meaning, but as "one of the terrors of death." Mr. Johnson has shown sound judgment in following pretty closely the memoir of Prior in Mr. Dobson's 'Selection,' and he has fully acknowledged his obligations. There is not much new to be told of the life of Prior, but Mr. Johnson has laid special stress on Prior's work as a diplomatist, a part of his career which has hitherto received slight attention. A careless remark by Pope and the prejudiced observations of Archdeacon Coxe have created erroneous ideas on this point. We are not able to examine the subject at any length, but it appears to us that Prior fully justified the confidence placed in him by St. John and Harley. It is useless to discuss the question whether the peace of Utrecht was a "damned peace" (as the ambassador himself is said to have called it), or a wise and politic termination to a costly war carried on for many years, chiefly for the benefit of our allies. Prior was bound to act according to the orders of his Government, and from the information we possess (especially that contained in Gilbert Parke's two supplementary volumes of Bolingbroke's correspondence, 1798), it appears that he carried out his instructions with zeal and ability.



It was always an advantage to Prior that he had the gift of ingratiating himself with the great personages with whom he was brought in contact. At the outset of his official career he had won the confidence of William. He was liked by Torey, and he was fortunate enough to gain the personal approbation of the French king. Happily for Prior, though Louis possessed a copy of the first folio of Shakspeare, he was not able to read English, and he knew nothing of the adaptation of Boileau's 'Ode sur la Prise de Namur' or of the 'Letter to Boileau on the Victory of Blenheim.' If, indeed, the great monarch had been acquainted with Prior's 'Paraphrase from the French,' it is more than probable that the English ambassador would have been obliged to leave Paris, and the negotiations for peace have come to an abrupt termination.

Prior had several qualifications for diplomatic work. Though he must sometimes have been hampered by his humble origin, he never failed to maintain the dignity of his official position. His special knowledge of commerce, his readiness, his humour, his fluency in French, his familiarity with Horace (a useful accomplishment in the Augustan age), and even "ce visage de bois," as Bolingbroke called it, must often have been of service to him. But Prior's life, when he had the honour of representing Queen Anne at the French Court, was not happy. His letters during that period show that he was uneasy about the prospects of his party, and felt his own position to be insecure. In those days, moreover, the British Government was not a good paymaster; generals had sometimes to find money from their own pockets to pay their soldiers, and ambassadors' salaries were often in arrear. When the crash came Prior found himself in an unfortunate plight. He was looked coldly on both by the new administration and by his own party. It was stated that he had made revelations, and it was even supposed that his indiscretion was the cause of Bolingbroke's ill-judged flight. For this malicious report there is, so far as we know, no trustworthy foundation.

The closing years of Prior's life, after his release and the settlement of his affairs, were probably the happiest that he ever passed, and he was at length able to enjoy a feeling of comfort and security. We know little certainly of the manner in which he employed his time. Farming appears to have afforded him some occupation; he paid long visits to his friend Harley at Wimpole Hall, and sometimes went up to town, where, if report be true, he saw a good deal of a certain Mrs. Elizabeth Cox, supposed to be the "Chloe" of his poems. That lady, however, preferred to be considered as the original of "Emma," and confessed that Flanders Jane had sat for "Chloe." We are entirely sceptical of the claims of either of these ladies to represent Prior's heroine. Béranger solemnly warned Champfleury against disclosing the identity of Mariette, and it is certain that an ideal character loses much of its charm when it assumes a personal form.

We have only to add that the printing, binding, and general get-up of this edition of Prior reflect credit on the publishers of this useful series.

*Memoirs of Eighty Years.* By Gordon Hake, Physician. (Bentley & Son.)

LEIGH HUNT said of 'John Bunce' that it was "written in better spirits" than any other English book. But in order really to gauge the "good spirits" of any book it is necessary, of course, to take into account the conditions under which the author wrote it. Not that we would say a word to depreciate the man who gave us one of the most delightful books in English literature. But if a man has Thomas Amory's physical health, and if, like him, he can cleanse the stuffed bosom of ambition—that most perilous stuff from which, save in those great natures wherein high genius acts as the saving salt, springs envy, that eats into the soul as a cancer will eat into the flesh—why should he not be able to write 'John Bunce'?

Suppose, however, that the stream of Thomas Amory's life had run in an entirely different channel; suppose that the stream in question, after having carried him to the top of earthly enjoyments, had suddenly toppled over a cataract and left him bruised and torn among life's most cruel rocks and shoals, in what kind of spirits would 'John Bunce' have been written then? Suppose that, like the writer of these genial pages—pages as full of sunshine as a hay-making on a bright June day—Thomas Amory, after having enjoyed all the good things of this world—after having entered it with a presence as beautiful as that of the painter Walter Deverell, of whom the Pre-Raphaelites talk, a presence so winsome as well as so striking that it alone was an open sesame to all doors—after having mixed with all the best continental life and then with all the best life in England—after having been on terms of intimacy with some of the most fascinating men of genius of our time—after having secured many another of those enjoyments which make life worth living, indeed—had, at fourscore years of age, met with a lamentable accident—an accident of so crippling a kind that the remainder of his days must be spent lying in a nearly horizontal position, the remainder of his nights spent in the sleeplessness of pain—under such circumstances what amount of animal spirits would Thomas Amory have been able to import into 'John Bunce'? No one can say, for of Amory no one knows anything of any importance outside his books.

But, judging from the volume before us, there is one man among us who could have written 'John Bunce' even then. Under exactly the circumstances described above was written a book that is quite as full of good spirits as 'John Bunce'—quite as full of wit which is wisdom and wisdom which is wit, and a whim finer than Amory's own. It is scarcely conceivable that sentences like the following were written between the spasms of a pain that other men would find intolerable, by a man shut out for ever from the social intercourse which was his delight, and also from intercourse with nature, of whom he has that true love which only naturalists know:—

"I am in my fourteenth year over death-time, and so far belong, in a way, to posterity, in the name of which I have occasionally ventured to opine. With this advantage over many contem-

poraries, some of whom were once of my own age, and some who were younger, I have a right to consider myself as my own posterity too; indeed, being fourteen years old, as such, I may regard myself as one of the Youths of the Future."

His playful satire—mostly exercised in presenting a thumb-nail portrait of a character which shows the man as by a flash of electric light—has a quality that is really unique. Here is a portrait of John Nussey, famous once as the Court apothecary:—

"He was a man who had the confidence of dukes. He was of large figure, doughy complexion, attentive manner: listening all over. He spoke good sense, and slowly, conveying the feeling that he had much more to say if it so pleased him. Not being wastefully communicative, he was sought after for what he had yet to say."

Here is a portrait of another eminent medical man, which paints him better than many a novelist could have done in three volumes:—

"He had the knowing head and look peculiar to those of his name. His face was aquiline in its totality, and, like a bird, he thought on both sides of his head, turning it first on one side, then on another, instead of on the simultaneous mean. He received one very heartily; if it were about a consultation the tone was maintained, but if not, he suddenly appeared busy."

Here is a satirical touch regarding one of Rossetti's friends:—

"W. B. Scott was also there [at Kelmscott], and when I left it was with him. Like his countrymen he practised an exemplary carefulness in money matters, a habit which makes every Scotchman well off. In the train he counted his money with the dry remark, 'One does not save anything by making a visit to a friend!'"

Now and again his playfulness, like that of a thoroughbred horse who is too "fresh" for his work, is perhaps apt to be a little more mischievous than he meant it to be. For instance, his stories of Dr. Latham's eccentricities will be read in Philistia as well as in the "world of good fellows," and will be misunderstood. Besides being one of the most brilliantly endowed men of his time, Latham had a kind heart, and he was a delightful companion. And as to that occasional "tap on the shoulder" and that occasional formula, "Will you lend me a guinea that you will never see again?" there are some who would give a good many more guineas than Latham ever borrowed to feel again that tap and to hear that cheery voice formulating that same query.

Autobiographies are of two kinds: those in which the interest lies in the author's picture gallery—in the portraiture of individualities that are more important or more picturesque than the autobiographer's own—and those in which the writer himself is so original and striking a figure that the other characters introduced, howsoever interesting in themselves, become secondary and, so to speak, part of the scene. Varied and rich as is Dr. Hake's picture gallery, it is his relation to the characters he introduces which chiefly attracts attention. How does the personality of George Borrow or Rossetti or Thackeray act upon a character so individual, so quaint, so wise, and yet so whimsical as the author of 'Old Souls' and 'The Snake Charmer'?

Owing partly to family connexions and surroundings, but more to a personality that was irresistible, he very early began to take his part on the Continent and in England among those who used to be called "the great." It was, no doubt, owing to the extraordinary variety of his sympathies and accomplishments that he was sought after by men of the most opposite aims. On turning over these pages, we find him at one time brought into close contact with the most eminent men in medicine, such as Liston, Sir Astley Cooper, Sir Benjamin Brodie, and others. At another time we find him in the same relations with eminent men of science like Sedgwick, Mantell, Faraday, and others. At another time he introduces us to adventurers like E. J. Trelawny, to poets like Landor, to soldiers like the Napiers, to eccentrics like George Borrow, to novelists like Thackeray, to heroes like Lord Albemarle, to scholars like Lord Elgin the diplomatist, whose name has been lately talked about again in connexion with the Elgin Marbles. With a few strokes of the pen he makes his readers acquainted with Lord Elgin and his family, between whom and Dr. Hake there was a great intimacy.

Dr. Hake says that he is probably the only man now living who knew Trelawny in his younger days, whom he first met in Florence, 1831-32. Of his cousin the famous "Chinese Gordon" he gives us some interesting glimpses. His account of Lord Ripon, Lady Ripon, and their lovely seat at Nocton, is especially vivid. He seems to be much attached both to this family and the place.

His intimacy with George Borrow ran through the best years of the lives of both, and his anecdotes of Lavengro are told in a peculiarly picturesque and racy way. For some reason or another, however, Borrow never apparently found a place in his heart of hearts, as Rossetti afterwards did. There is a picture of Borrow and Thackeray together which is most graphic, but we think the writer is here less than just to Thackeray.

Equally graphic are his remarks upon Rossetti, with whom, from 1871 down to his own departure for the Continent, his relations were of the closest kind, being those of physician as well as intimate friend. Rossetti's almost accidental introduction to Dr. Hake at an important period of the former's life has been always regarded by the poet-painter's family as one of the greatest blessings of his life and theirs. This is how it came about. When Rossetti was only a young man he read in *Ainsworth's Magazine* Dr. Hake's poetical romance 'Valdarno,' and, being much struck by it, he wrote to the author in terms of unmeasured praise. Hake at the time forgot to reply to the letter. But years later, after such parables as 'Old Souls' and 'The Lily of the Valley' had attracted attention towards him, he called on Rossetti, who received him with hearty cordiality, and at once an intimacy sprang up between them. At that time Rossetti's circle of friends, which had formerly been far from a small one, had from various causes been narrowing.

Though the men of genius who had once clustered round him—men like Mr. Holman Hunt, Mr. Burne Jones, Mr. Morris, Sir J. Millais, Mr. Sandys, and Mr. Boyce in art,

and men like Mr. Swinburne, Mr. George Meredith, and Mr. Coventry Patmore in poetry—never lost and never could lose their affection for him, it was impossible, while each one after another became a sun himself, that they could continue to revolve round a central sun, even though it was Rossetti. It is always so when men of high endowments who have begun their lives in groups begin to move in their own orbits. Hence their visits to Cheyne Walk became year by year fewer and the intervals between them longer, until, perhaps, Mr. Madox Brown and Mr. Frederick Shields were the only painters who saw Rossetti with the old frequency, though sometimes Mr. Sandys was a guest, and always a welcome one, and sometimes Mr. Bell Scott and Mr. Boyce. Outside his art, however, he always had a surrounding of good and loyal friends—some of them notable people in the literary world. Still his new intimacy with Dr. Hake was all-important, for Rossetti became suddenly prostrate under a severe illness—an illness of a kind such as Dr. Hake was peculiarly fitted to treat. It is a pity that Dr. Hake's account of his relations with Rossetti is so brief, though it is easy to appreciate the causes of reticence:—

"Interesting as Rossetti must always be to a large section of society, I have not considered myself justified in entering at any length on his domestic life, intimately as at one time it was mixed up with my own. Still, without impropriety, I may rest lightly on it, in such manner as to contribute some touches towards the picture of a man whose influence on art will last longer than the canvas on which his ideas are so brilliantly spread."

Of Rossetti the doctor always writes with affection:—

"Rossetti was a charming companion: he spoke well and freely on all subjects, literary and artistic, and with much knowledge of contemporary writings. His studio was a favourite resort of men whose names were on title-pages, to whom he showed the work he had in progress; and, to his intimate friends, he would sometimes read a poem in a rich and sonorous voice. He had a very just mind. When an author was discussed, whatever might be said against him, he would insist on his merits being remembered. From rivalry and its jealousies he was absolutely free, and his hospitality was without limit. Above all, he was ready at all times to serve a friend, and to exert his influence to that end."

When Rossetti became ill, Dr. Hake carried him off to his own house at Roehampton. Afterwards Mr. Madox Brown, whose relations to Rossetti were far more close than those which exist between most brothers, took him to Stobhall on the Tay, near Perth, a mansion belonging to his friend William Graham. Dr. Hake's son, who had just left Oxford, accompanied them:—

"It is a pleasure to me to think that I was once a comfort to Rossetti in his trying illness. I went to him on his summoning me to Scotland. I passed six weeks with him there; first at Stobhall, afterwards outside Crieff, to which place, among others, I travelled to find him a suitable abode. I walked with him by day, I sat at his bedside by night, relating to him the history of almost every one I had ever known, and by diverting his mind from itself, I left him comparatively restored."

"By a careful treatment of him I procured him good nights, effecting this object chiefly by remaining at his bedside and draining my

memory of every anecdote I had ever heard, and relating to him every amusing incident that I had encountered during life in my intercourse with the world. Finding him so well recovered, I left him in the hands of his assistant and of my son, after an absence of many weeks. Towards the end of the year—it was 1872—Rossetti, with my son, left Scotland and proceeded to Kelmscott Manor-house, which he tenanted with his friend Mr. Morris. I visited him there, and found him in good health and spirits, after a journey spent, as I heard, with great joviality, the travellers taking a third-class carriage to themselves. He was already settled down to his art in a pleasant studio, loving to talk while he painted; at other times deep in the works of Dumas. In the afternoon he took vigorous walks in the meadows, which one after another stretch out in front of the mansion."

Afterwards Rossetti took Aldwick Lodge, near Bognor, and there he used to receive his relatives and most intimate friends. Of these gatherings Dr. Hake supplies a charming account, notably of a Christmas party in 1875. As Rossetti always referred to this as one of the most delightful weeks of his life, Dr. Hake's words will interest those who cherish the poet's memory:—

"The great poet-painter occupied a commodious villa and grounds in a lane west of the town, and near to the roughest bit of beach on the Sussex coast. Rossetti had packed his house. Mrs. Rossetti, the mother; Miss Maria and Miss Christina, the sisters; Misses Polidori, who were the aunts; and Watts, who was the friend, were there, together with my sons, Edmund and Henry, for the festive week. The villa had good rooms; upstairs was a gallery with bedchambers on both sides, and ending in a large apartment which became a studio. There Rossetti worked, and liked to be read to while he improved his canvas, till the afternoon, when he took a violent walk over the boulders by the sea, towards Selsey Bill, among the ruined wooden groynes which had become seaweed gardens, hideous of aspect, as if invented and laid out by fish made man. Mrs. Rossetti was a sweet lady, and Christina, who still lives, a higher poet than her brother, is of the noblest brand. The family, one and all, are almost purely Italian. The father, a poet, was a Neapolitan; the mother was a Tuscan, with some Scotch blood. Rossetti may be regarded, not as English, but as one of those powerful leavens with which the genius of one country sometimes ferments that of another, to give it a new vitality. Watts, who was now on terms of brotherly intimacy with him, bore him through any passing difficulties that needed only better guidance than his own."

Some time after this Dr. Hake went on the Continent, and his son, having an appointment at Cyprus offered to him, left England, and Rossetti seems to have seen but little more of them. But during his last illness at Birchington he recalled his former relations with Dr. Hake and his son, remembered them with all the old affection, and especially spoke of that Christmas gathering where so many of his kindred met with the friends who loved them all. It will be noticed that whenever Dr. Hake touches upon Rossetti his note falls into a gentler key. It is so with all those who really knew Rossetti.



*Morocco as It Is; with an Account of Sir Charles Euan-Smith's Recent Mission to Fez.*  
By Stephen Bonsal, jun. (Allen & Co.)

MR. BONSALE is an American journalist who, we learn, has travelled "quite extensively in Morocco." By this is meant that he took the customary trip from Tangier to Tetuan, and from Tangier to Fez. There he met with the English mission under Sir Charles Euan-Smith, and forthwith constituted himself its unofficial historian. It may, however, be still fresh in the public mind that Mr. Bonsal's services in this capacity did not receive universal acceptance from those most intimately concerned with the accuracy of his somewhat florid descriptions. It is, for example, affirmed that there never was any "diplomatic rupture" between England and Morocco; that our minister, so far from refusing to receive the Moorish commissioners sent after him, spent the whole day with them, and that he did not tear the treaty into a hundred pieces; while the ladies of the mission disclaim the heroic part thrust upon them, their demand for rifles, and so forth. Mr. Bonsal nevertheless affirms that he sent nothing which was not official. He not only acted at Sir Charles's request, but his despatches were read to several members of the embassy staff, and the contents made known to the minister himself. He is, therefore, very wroth, and, unfortunately, somewhat personal in his indignation, that the English envoy, after making use of him, thought fit, when it suited the exigencies of the Foreign Office, to disown the statements transmitted by the wandering correspondent. We cannot pretend to fathom the truth of this unseemly imbroglio. Mr. Bonsal is, indeed, in the same difficulty; the history of the last attempt of British diplomacy on the stronghold of Moorish conservatism has still to be written. For the present it is "The Morocco Mystery." At the same time we confess that, as the most important events in the struggle between Sir Charles Euan-Smith and the viziers of Mulai el Hassan took place after Mr. Bonsal and his friend left Fez, it is difficult to see how he had any personal acquaintance with many of their later proceedings. Nor does a perusal of his volume—full as it is of exaggerations, blunders, and "tall writing"—greatly impress us with his critical faculty or the propriety of his behaviour. One of Mr. Bonsal's chapters is devoted to the so-called "University of Fez"—in reality, only one of those mosque schools which are found in all the centres of Moslem learning. Like most of the book, this chapter has already appeared in print, so that the excuse of hasty writing—not, indeed, very tenable even then—cannot be pleaded in palliation of this astounding confession. "Prevented," he tells us, "from investigating the library with my own eyes, I however succeeded in getting hold of some of the manuscripts. I suppose I ought to blush at the recital, but I was forced to bribe my friends the Tholba to steal the volumes for me. During the last ten days of my stay in Fez they purloined from the shelves of the library some thirty manuscripts, and brought them to me hidden away in the capacious folds of their *jellabs*. Unfortunately, however, they had neither time nor the knowledge to steal with discrimination; so the books they brought me

were of comparatively small value, and I had them all replaced with four or five exceptions. I kept a very beautifully illuminated version of the Bokhari, bound at Seville; several volumes of amatory poetry, written in the thirteenth century, I believe; and a long and very prosy account of a pilgrimage to Mecca, made by a Fokie of Fez in the fifteenth century. I, however, failed to get hold of any of the manuscripts, which, as the Tholba assert, are written in 'Greek.'"

For the credit of the Europeans who reside in or visit Morocco, let us hope that few "Christians" will requite the courtesy of the Sultan by instigating the robbery of the Kairouin mosque, and regret that the stolen goods which they reset are not more valuable! "Good copy" is apparently Mr. Bonsal's principal aim, and thus, in spite of his anecdotes being for the most part musty and his facts not always worthy of that name, the reader who is not particular in knowing "Morocco as it is" will be gratified. To return to the chapter on the Kairouin University—it is almost valueless. The writer never was within the building, and all he has to say about it which is not imaginary is derived from what his guide chose to tell him. He does not seem to be aware that M. Delphin, Professor of Arabic at Oran, in his 'Fas, son Université et l'Enseignement supérieur musulman' (1889), has published an exhaustive account of everything on which Mr. Bonsal has printed a series of blunders. His account of Mulai el Hassan, his court, his ministers, and the lights of his harem (especially the Circassian lady), is not more fortunate. We are told that "Seedna," the title by which subjects address him, means "the great Lord"; that some say "he is forty and others say he is sixty"; that "Suss [*sic*]" is governed by an imperial Commissioner, almost always a general; and a distinction is made between "Caid" and "Bashaws," the first being appointed by the second, though we may remark that the word "Bashaw" is quite unknown to the native Moghrebins, all officials being called "Kaid." Mr. Bonsal excels himself, however, when he comes to the genealogy of the Sultan. He is, according to the latest writer on his empire, the son of "Sid [*sic*] Abdurrahman"; he did not expect to succeed "the late Emperor," being a younger brother; and he was a "schoolfellow" of the present Grand Vizier, "Sid Gharnet," whom many Moors remember "five-and-twenty years ago" selling eggs in the market-place to support himself and the indigent prince. The truth is, of course, that Mulai el Hassan ibn Mohammed is the grandson of Mulai Abderrahman; that he succeeded his father Sidi Mohammed, who nominated him heir to the exclusion of his brother Mulai Othman, with whom he engaged in civil war; and that, so far from having been poverty-stricken, he was then head of the army, and the most affluent of the Shereefian family. Hence, if any aged Moors told Mr. Bonsal—whose Arabic is limited—that they saw the present puffy Vizier selling eggs on the prince's account, they must have been indulging in what Falstaff declared was the vice of old men. Nor—not to correct a host of similar errors—is it accurate to say that while the late Hadj Mulai Mohammed Abd-es-Salaam, Shereef of Wazan (whose

name is not given correctly), was a "devout descendant of the Shereefian family of Medina"—whoever they may be—the Sultan is sprung from "a somewhat obscure sister of the Prophet." Both are descended from Ali, nephew and son-in-law of the Prophet, Mulai el Hassan being the thirty-fifth in descent from that illustrious ancestor.

Numbers of blunders quite as flagrant might be pointed out in Mr. Bonsal's account of the Shereefs of Wazan. But it is when the author of this extraordinary book describes his personal experiences that the faith of the reader is most severely tried. He took the ordinary caravan path from Fez to Tangier, which has now been often travelled and described. Yet the geographer is amazed to read of "Sirocco winds coming over the sand plains from the Sahara"—though such winds rarely cross the Atlas—and of muleteers being sent away "all unwilling across the burning sand plains on the first day's journey to the midland sea," by which, as the objective of the trip was Tangier, must be meant the Straits of Gibraltar. Among the illustrations to the articles of which the book is largely a reprint was one entitled 'A Doctor in the Desert,' and a second depicting Mr. Bonsal and his companion drinking some of the champagne with which these Sybarites had loaded a mule "in the desert." As every traveller over this part knows, there is not a desert within hundreds of miles of this region—none, indeed, in North-Western Morocco—the scenes of these peculiar experiences being fertile plains which wave at the proper season with maize, wheat, and barley.

Again, we turn to a chapter on the Jews which, in spite of some highly judicious remarks, is thickly strewn with mistakes. Space will not admit of more than one of the many we have noted being corrected. For example, Mr. Bonsal quotes, at second hand, the well-worn passage in which Procopius tells of the pillar on which there was an inscription which indicated that it was erected by those who fled from "Jesu latronis filii Nave," to use the Latin version of the history of Justinian's conquest of the Vandals. But Mr. Bonsal, unluckily for himself, translates the words "from the Jewish robber." We also hear for the first time of the Saffi pirates, Saffi being an open roadstead where vessels run ashore when the south-west wind blows, and the last place for corsairs to hide; and Mr. Bonsal, who instructs his readers that there are no newspapers in Morocco, may be interested in learning that for weeks he was the theme of some extremely uncomplimentary remarks in more than one of the crop of English, French, Spanish, and Hebrew sheets which spring up in Tangier, only to disappear in most cases with corresponding rapidity. Again, speaking from personal knowledge of that gaudy apartment, we should think it a dictinct exaggeration to say that Sid Mouktar, the late Grand Vizier (not "Minister of Foreign Affairs"), spent 4,000*l.* on the frescoes—Arabesque paintings, in reality—of his "audience chamber," by which is meant a summer-house in his garden. Once more, it was not in 1884 that the Sultan's illness disturbed Christendom; and it will be amusing news to many that the consular

agent mentioned on p. 52 is "a great favourite at Court"—or has any right to be—or that it was any part of his business to invite the Sultan to send a commission to the Chicago Exhibition; while a very slight amount of trouble would have enabled Mr. Bonsal to ascertain that Sir John Drummond Hay was for more than thirty years British representative in Morocco.

Some of the chapters are, however, decidedly interesting, though containing little fresh information, and generally a great deal which is very old. That on the army is, for example, evidently compiled from Gabriel Charney's 'Un Ambassade au Maroc.' But all of them are so disfigured with errors, exaggerations, and misprints that it would be dangerous for those who have no previous knowledge of Morocco to trust to them, and it is clear that Mr. Bonsal is not quite the person from whom the future historian will draw his most trustworthy data. The map is virtually a reproduction of Paul Schnell's in Supplement No. 103 to Petermann's *Geographische Mitteilungen*, and is, therefore, excellent. The illustrations—for the most part reduced copies of those which have appeared in the *Illustrated London News* and *Daily Graphic*—are also, as a rule, good. We notice, however, that the one which was originally entitled 'The Sultan passing through the Streets of Fez' is now labelled 'The Sultan's Visit to Tetuan.' The first designation was certainly wrong (there are no telegraph poles in Fez); is the second quite accurate?

#### NOVELS OF THE WEEK.

- One Way of Love.* By Constance Smith. 3 vols. (Hurst & Blackett.)  
*Miss Blanchard of Chicago.* By Albert Keevil-Davies. 3 vols. (White & Co.)  
*A Brilliant Woman.* By the Hon. Mrs. Henry Chetwynd. 3 vols. (Hutchinson & Co.)  
*A Sister's Sin.* By Mrs. Lovett Cameron. 3 vols. (White & Co.)  
*Judith Grant.* By Jeannie Lockett. 3 vols. (Hutchinson & Co.)  
*A Knight of the White Feather.* By Tasma. 2 vols. (Heinemann.)  
*Barbara Dering.* By Amélie Rives. 2 vols. (Chatto & Windus.)  
*The Secret of Narcisse.* By Edmund Gosse. (Heinemann.)  
*Taken from the Enemy.* By Henry Newbolt. (Chatto & Windus.)  
*Hæris.* Par Léon A. Daudet. (Paris, Charpentier.)

THE way of love as unfolded by Miss Smith in three volumes is a lengthy and—may we add?—a tedious way. It takes just upon a thousand pages of rather close print to recount the love story of a young man of "quiet, unassuming manners"—a type of being that, happily or unhappily, is fast passing away. Dr. Thornhill is deeply in love with the good Alison from the very beginning of the book; but only on the last page do we leave him engaged to the lady of his thoughts. A great many misunderstandings, vanishings, heart-breaks, and not always useful sacrifices, take place in the interval, and retard progress. As to the merits and demerits of these not quite un-

familiar situations (in the ordinary three-volume novel they do greatly abound!) the reader must make up his or her own mind. Less long-drawn-out anguish would have probably better pleased many people—among whom we count ourselves. The chief characteristics of a book that takes itself a trifle too seriously are an air of conscientious, laborious worth and a dignity of sentiment more meritorious than engaging. The people who belong to it are neither badly conceived nor badly sustained; yet they fail to move one because they are evidently "built up," and have little spontaneity or vitality to carry them or the reader over their weary way. The author's ideas about many things are probably above the level of the average manufactured novel; but in her manner there is not a particle of charm. The dialogue gives an impression of heavy-handedness as well as of having been constructed by some one not quite conversant with the ways of the world, and it shows little or no inspiration of a literary or artistic kind.

'Miss Blanchard of Chicago' is only too good an example in many ways of how a novel should not be written. It is full of rough-and-ready experience, however, and a certain hard vigour that is disenchanting, yet not displeasing. The phases of life the author presents are given with evident sincerity and knowledge of the ground; but not a solitary line shows any consideration for, or understanding of, artistic values and fitness. Yet for all that 'Miss Blanchard of Chicago' may claim more interest for itself than many a better-told story, for in it one feels a touch of true experiences. There is plenty of action and purpose, with sundry scenes that appear to have been lived through—if not exactly in the literary sense of the term. Square Mile Farm, a dreary solitude amongst the rolling prairies, and the farmer's treatment of his apprentice pupils in their far from delectable home, read like bits taken from the real thing. It is by no means a pleasing revelation of what a life "out West" may be like. To young men about to emigrate "through an advertisement" it might be recommended as giving wholesome food for reflection and consideration, as also to parents and guardians who are occasionally tempted to consign their charges to persons and places about which they know next to nothing, under a vague impression that they will be "all right and learn farming." In this case the young people are not all right, though they learn only too much farming. The picture may be highly coloured in some particulars, yet it strikes us as being in the main *bond fide* material. The career of young Arthur Vallance when he quits farming and is taken up and launched in various enterprises by Miss Blanchard and her father, the Railway King, is successful and not uninteresting. Certain final episodes seem rather too dramatic for truth, and are less satisfying than the bald crudity of the earlier part of the narrative.

Mrs. Chetwynd's new story is certainly one of the best efforts of that industrious and amiable chronicler of the un-seamy side of modern society. She never quits the shallow waters of life for the tempestuous waves of passion; her characters, even under great provocation—and the "brilliant

woman" of this story was often very provoking—never forget themselves or lapse from the paths of decorum. In fact, there is a little too much of the atmosphere of H.M.S. Mantelpiece about Mrs. Chetwynd's stories. Still, within restricted limits, she is a faithful yet genial observer, and the gradual estrangement between Mr. Burlington and his impulsive wife—it is characteristic of the author that he is always alluded to as Mr. Burlington—is described with a good deal of naturalness, and an occasional stroke of placid humour. It is in the working out of the plot that the weakness of the book makes itself chiefly felt. The inevitable reconciliation is needlessly and artificially delayed, and the treatment of the family skeleton, though perfectly decorous, is not particularly convincing. Melodrama is not Mrs. Chetwynd's forte. Still the book is decidedly good of its gentle and wholesome kind.

Crimes and curses, malice and murder, form the staple of Mrs. Lovett Cameron's last story. It is cleverly written and interesting, with many a passage which enables one to forget the sombre background of the plot. Some readers do not care to become interested in such sorry specimens of humanity as Eric Denison; but this will not prevent others, who do not entertain the same objection, from reading and appreciating 'A Sister's Sin.'

There is a "Dead Man's Pool" in Mrs. Lockett's story, a little pool in the antipodes, and on its banks the author of 'Judith Grant' once, twice, and three times winds up the intensity of her plot almost to breaking point. First it is a middle-aged Englishman, who hears from England that he has come into a baronetcy, and that the woman whom he loved and who jilted him is free; and, rather than face such a turn in his destiny, he resolves to die. But he thinks better of it, and marries another. This marriage takes place under very peculiar circumstances, and Mrs. Lockett has woven a pretty romance out of the subsequent adventures of Judith Grant. The scenes from her German *Wanderjahre* are sufficiently attractive, and the final unravelling is decidedly better and shows more strength than some of the earlier details of the story would have led one to anticipate.

In 'A Knight of the White Feather' Tasma gives us more of a study, less of a serio-comic observation of life, than in 'Uncle Piper of Piper's Hill,' or even in 'The Penance of Portia James.' An Australian girl, unusually attractive in mind and person, who has been trained by a French professor into a sort of Positivist Corinne, settles down in Melbourne, and subdues the hearts of three more or less worthy men, one after another. In matters of the heart her Positivism is, apparently, not of much use to her, and it goes hard with the fond and faithful trio. What the heroine makes of her lovers, and what they make of her, the reader would do well to learn from the pages in which Tasma traces out their several careers. Whether the story be regarded as light or sad, cheerful or tragical, the author has, at any rate, been fairly logical in deducing motives and action from the characters attributed to the various personages of the drama.



Miss Amélie Rives's (Mrs. Chandler's) new volume, 'Barbara Dering,' comes as a sequel to 'The Quick and the Dead,' which appeared some years back, and will be remembered by many readers. The new book is in certain ways an advance on it. Whether one may entirely sympathize or no with Miss Rives's choice of material, her novels are, as a rule, novels of clever impressions of character and intense phases of feeling, backed by evidence of a real temperament. One of the few novelists who have (so far) really attempted to give what may be called the feminine outlook and taste in matters of love and love-making, she has chosen this, or something like it, for the leading motive of 'Barbara Dering.' The book is sufficiently artistically and lightly written not to seem to aim at anything so solemn as "subversion of marriage," yet a good many people—men especially—will not like it unreservedly. In it they come off rather badly, and the two husbands, especially the one who is a chilly disciple of Tolstoi, fare hardly. Whether the heroine's ideal of what the relations of lovers and married folk should be will be shared by other women, or even accepted as a clear and adequate interpretation of their feelings, we are not prepared even to guess. That their real thoughts on these and kindred subjects have remained till lately unformulated, and that Barbara is a sort of pioneer in an obscure region, whence she occasionally gives out a more or less expressive utterance, is evident. There seems to us a jarring, unpleasant quality in some of these notes; and a vague irritation, added to one's interest, becomes more and more dominant. To put it plainly, we discover occasional lapses in good taste and good feeling, and uncomfortable nothings crop up that leave a something not making for pleasantness. The author seems to have drawn some of her inspiration—if we may use the word—from the study of the modern French novel, and that reminds us of one or two errors in spelling (probably misprints) in that language. It must be allowed that her style has gained in mellowness and maturity of touch without losing the sharp intensity that distinguished it, and the heroine's character has certainly grown in softness and womanliness. Barbara's whole mental and moral equipment is saner and more wholesome, though she still suffers from the incurable *mala vita* which grasp after ideal sympathy and material enjoyments already withering at a touch. Those who remember her as the hoidenish yet sensuous widow of twenty-six will find her at twenty-nine improved by learning as well as unlearning. Her complex personality, made in part of superstition and reasonableness, not always sweet, is a clever and careful development. There is less of the pagan element, and of supreme selfishness, and the haunting sense of her own individuality; but even in her more "noble moments" there is a morbid strain. After sundry self-searchings and recoilings, readings of Thomas à Kempis and invocations of the Deity, she marries Dering. Their joint experiences and those of another couple make the story. The fierce reconciliations and constant revulsions of feeling between Barbara and her husband, and the shock and countershock of their antagonistic natures, may by many be

accounted exaggerated and tedious. Yet in them even there are signs of real experience and knowledge of human nature. Certain scenes and reflections ring with life and feeling, and express what many persons (women, perhaps, particularly) may have felt in a dumb and groping fashion. The impressions of nature are striking, and respond subtly to the human moods and impulses in the story.

We have little but praise for Mr. Gosse's romance. The least successful part is the secret itself, which gives the title to the book. An imitation skeleton made of wood, that plays the zither by machinery, is rather a grotesque idea in itself; and it becomes still more so when this skeleton is represented as the result of an artist's highest skill, and as the *chef-d'œuvre* by which he hopes to convince his master of his greatness. But the fault is not so great as it might seem; for the interest of the book lies not so much in what the secret is as in the panic aroused by its discovery, together with the study of the artist's character, of his absorption in his work interrupted by occasional spasms of longing for the warm Southern country he has left, and of the passive way in which he accepts Rosalie's love as a tribute rather to his art than his person. All this is well done. Excellent, too, are the descriptions of Bar le Duc in the sixteenth century; of the boastful trumpeter; of Rosalie, with her cow-like beauty, unable to decide between love and superstition; and of the other old-world inhabitants of the place, whose stolidity is spurred on to fanaticism by the mere rumour of witchcraft. Perhaps the best scene is the celebration at the house of the trumpeter. As a description of manners it reads true, and is distinctly vivid; moreover, the aloofness of Narcisse from the others and their inability to understand him are suggested with considerable subtlety. It is needless to say that the style is good throughout, though we should quarrel with Mr. Gosse about the following simile on the first page: "the long, smooth, round hill-side, as brown as a bear-skin in the warm flood of sunlight"; the "bear-skin" somehow seems utterly incongruous and misplaced in the description. A word of praise is due to Mr. Heinemann for the way in which he has produced the book.

The main incident in 'Taken from the Enemy' is an expedition for the rescue of Napoleon from St. Helena. The excitement, however, is rather diminished by the fact that the expedition only starts when the year 1821 has well begun, and, as one knows that Napoleon died in May of that year, one is fully prepared to find that the conspirators only arrive on the day of his death. Dumas assuredly would have arranged something more satisfactory than that. The framework of love and intrigue which supports the story is somewhat feebly held together by a series of rather stupid misunderstandings; and, after due allowance has been made for the obtuseness of the hero, the villain still appears to have attained a larger measure of success than his ability warranted. Still it is a fairly readable book, and has the great merit of brevity.

When the son of Alphonse Daudet and of Madame Alphonse Daudet, the husband of

Victor Hugo's granddaughter and favourite, "Jeanne," abandons the profession of medicine, to which he had been carefully trained, and, hardly escaped from boyhood, publishes a novel, it is bought and looked at. 'Hæres' has been judged "dull" by the Parisian public. But then 'Delphine' and 'Wilhelm Meister' themselves would be pronounced dull, and we must look further. The author is a man of brains and of ideas, he has worked hard, and is a master of letters for his age. This much is clear. He is, unfortunately, not a novelist—this, we fear, is also plain—at least not a novelist at present. Hæres is the inheritor of opposite tendencies which fight for mastery in him, as do also opposite influences, those which make for toil and learning, and those which make for gross, sensual pleasures. At the end of the volume, but while he is still a boy, he emancipates his character, and becomes himself. We have here a very youthful book even though its author has an old head on young shoulders. When, a few months ago, M. Léon Daudet published his first writings—some detached 'Thoughts'—we did not, in spite of the noise which was made about them, consider them worth notice. The present volume, his first novel, is a more hopeful production, and makes us believe that literature will gain by the change of calling in M. Léon Daudet's case.

#### CHRISTMAS BOOKS.

"THE DAINTY BOOKS," published by Messrs. Innes & Co., certainly deserve their name. All three are fascinating little volumes, convenient in shape, prettily bound, and charmingly illustrated. Mrs. Walford's tales *For Grown-up Children* are just what we should expect—bright, graceful, and with a high purpose underlying the dainty trifling. *Mum Fidgets*, by Miss Constance Milman, is an attractive story of children and their ways, sure to be popular in the schoolroom. The ghost of the summer-house is a quaint conceit; we are quite sorry when she is explained away. Miss F. E. Crompton's *Master Bartlemy*, which has already appeared in the pages of the *Monthly Packet*, is a pathetic little story of a child's wish and its fulfilment. Little Miss Nancy is the heroine, and Master Bartlemy is her friend:—

"She looked at him every Sunday, for he was always there at rest on his worn stone tomb, being also stone himself, only he was such a dear old friend that she had almost lost sight of the circumstance."

When he was in this life, Master Bartlemy had a fair house, and before he departed he caused to be cut in the great oak beam over the doorway these words:—

In the year of Our Lord  
Given unto God's Poore for ever,  
In Token of the Thankful Heart,  
Amen.

But the endowment failed, the old house lay empty, and little Nancy sorrowed till God straightened things. The friendship between the little maid and the dear old rector is a touching episode.

*O'er Cranbourne's Oaks*, by the Rev. T. Davidson (Society for Promoting Christian Knowledge), supplies a spirited description of life in Wessex sixty years ago, in the troubled times when the "machine-breakers" made night hideous. Mr. Davidson knows his country well; he is a guide to be followed, and we hope he will lead us again into that pleasant place.—*Molly and Nan*, by A. M. Wilson, is a somewhat trivial tale of children and their doings; it is, however, quite harmless, while *Ray's Discovery*, by Cecilia Selby Lowndes, is a repulsive

story of eavesdropping and mischief-making, from which it is a relief to turn to *Spitewinter*, one of Miss Helen Shipton's vigorous sketches of country folk, their trials and their joys. We leave our readers to find out for themselves the riddle of the quaint title.

*Rhymes for You and Me* (Arnold) is an attractive little book containing a collection of favourite rhymes for children.—A companion volume is *My Book of Fables*, "chosen chiefly from the famous old fables of Æsop and others dear to children of all generations," and safe to be popular in the nursery.

Not content with a long unbroken series of successes in her own especial line, Miss Yonge now strikes out for herself in a new vein, and gives us in *The Cross Roads* (National Society) a romance of the servants' hall. The book, which is primarily intended "for young women and older girls," deals with "a choice in life," and supplies much excellent advice on that all-important subject. Like all Miss Yonge's work, 'The Cross Roads' is full of high purpose and noble thought. Both hero and heroine are perplexed when the critical moment comes. The hero, an excellent young groom, inherits a flourishing public-house, "The Cross Roads." Shall he keep it or sell it? that is the question which he has to answer. The heroine, who is the housemaid and is betrothed to the groom, has a more painful decision to make. Shall she, if her lover decides to carry on the baneful business, throw him over, or shall she marry him, and so break a solemn promise made to her dead mother, "never to have anything to do with a public-house"? The difficulties which beset both young people are admirably depicted, and the book is thoroughly to be recommended. The humours of the cook and the kitchen maid are most amusing.—*Maz, Fritz, and Hob* is a stirring tale of adventure written by Miss C. R. Coleridge. The heroes lived in the highlands of Bavaria, just four hundred years ago, and did many a wild deed. Max and Fritz are a curiously contrasted pair, the one a strong and stately warrior, the other a thinker, frail and retiring. Hob, who plays an important part in the history of the trio, is a little woolly bear-cub. The young barons his masters have English relations, and the scene is partly laid in England "in the sunny meadows of the Thames valley."

Miss E. Neal's romance entitled *In her own Right* (Oliphant, Anderson & Ferrier), which has already appeared in serial form, is founded on the story of the missing heir and the usurping cousin. Algernon Eastwood is a commonplace villain enough, and the fair cousin who finally ousts him and becomes a baroness "in her own right" is rather an ordinary young person. Altogether it is a poor story, and not to be commended.—Miss Evelyn Everett-Green excels in stories for girls, and *The Doctor's Dozen*, which delighted us last year in the form of a Christmas number, is a charmingly written chronicle of family life, excellent in tone and thoroughly readable.

In *Fair Women and Brave Men* (Griffith, Farran & Co.) Mrs. Alexander essays to tell "stories of heroic historical characters." Her subjects are certainly inspiring—among them are Joan of Arc and Sir Philip Sidney—and she knows a good deal about them. But somehow the book falls short; it does not interest and absorb as it ought to do. Mrs. Alexander's canvas is too large, and we lose ourselves in a crowd of folk, important and unimportant. Perhaps the most successful of the "stories"—though very sad—is the last part of the paper on Louis XVII., that ill-fated prince of promise.—*Leena's Tales for Children*, by Mrs. Quincey Lane, are to be commended. Some are fairy tales, some are stories of beasts, bad and good, some deal with children and their ways. The frontispiece is a pretty picture of two little lads with sweet solemn faces, listening to the stories.

Christmas would not be Christmas without the familiar red volume with which Mrs. Molesworth is accustomed to delight us. *The Girls and I: a Veracious History* (Macmillan & Co.) purports to be written by Jack, the only son of the mother of many daughters, and one of the most lovable of Mrs. Molesworth's dream-children. "Jack" comes of a good strain; he is a boy to be proud of; he is, moreover, a capital story-teller, and his romance of the "twisty-twirly diamond ornament" and all the people tormented by it is so enthralling that it cannot be set down until it be read through.

But Master Jack's story is not the only treat which Mrs. Molesworth provides for us this year. *Robin Redbreast* (Chambers), though it lacks the cheerful red cover, lacks nothing else; it is a charming little book. It appeals to older children than 'The Girls and I.' It is a story for girls, and will be read in the school-room rather than in the nursery. "Robin Redbreast" is the quaint name of a quaint old house, inhabited by a wonderful old lady who is like a fairy godmother. There are many girls in the story, and there is a great fight between good and evil in the heart of Jacinth which ought to be read by all well-behaved girls.—*Five Victims*, by M. Bramston, is by no means attractive. The five tiresome little children in it are always trying to annoy their governess. It is full of trivial sayings and doings, and is not likely to edify either young or old.

A much pleasanter book is "a story of five country children," by Miss (?) Amy Walton, entitled *Penelope and the Others* (Blackie & Son). There is nothing particularly remarkable about the quintet, but the tale of their doings is pleasantly written and is quite readable—an agreeable contrast to the story of the many mean tricks of the "five victims."—*An Unexpected Hero*, by Elizabeth J. Lysaght, is a capital boys' book. There is often a fascination about a black sheep, and this is certainly the case with Cousin Tom, the cheery, heedless lad whose heedlessness brought on him and on others so terrible a punishment. It is a great relief to the reader when Tom becomes "an unexpected hero," and is restored to his home and his family.—*The Heiress of Courtlevoy*, by Anne Beale, is neither so long nor so confused as 'Fay Arlington,' one of the writer's earlier works, but it is a good deal longer than we care for. It is a version, marvellously spun out, of the tale of the hard-hearted uncle who is at last melted into kindness by his angelic niece. With the fate of the heiress of Courtlevoy is interwoven that of a founding who ultimately turns out to be the son of the hard-hearted uncle's faithless love. It is needless to say that the book ends with a wedding.

There is not much to be said for Archdeacon Chiswell's *Marton House* (Masters & Co.); it is long, it is rambling, and it contains a good deal too much talk about lawn tennis, private theatricals, and other social functions. It reads like the writer's first attempt at fiction.

A good mystery is always attractive, and *The Mystery of Hall-in-the-Wood*, by Rosa Mulholland (Sunday School Union), is one of the best we have met with for a long time. There is so much to delight one—a haunted house, a walking skull, smugglers, a grim beldame, secret passages, and many other marvellous things, also a pack of determined children who unmask the villains and set all things right. The utter improbability of the plot does not detract at all from the charm of the book.

*The Clever Miss Jancy*, by Margaret Haycraft (Hutchinson & Co.), is rather a poor production. The idea of the book is good; an old story by Miss Yonge on the same theme, 'The Clever Woman of the Family,' was excellent. But it is the treatment which is at fault: there is an unreality about Miss Haycraft's heroine and the learned doctor who aspires to her hand, and all the people who surround them. The book

is a study of "humours," and not of real folk; it is scarcely likely to be popular.

*St. Dunstan's Clock*, by E. Ward (Seeley & Co.), is a picture of life in London in 1666. The writer evidently knows her period. She gives a lively description of old London, and tells the story of the fire with great spirit. A quaint picture of the famous clock adorns the book.

Mr. C. J. Hyne's *Sandy Carmichael* (Sampson Low & Co.) is a delightful medley of adventure by sea and land in the time of the '45. The heroes begin their wanderings in the Highlands after the fight of Culloden, but they soon leave their troubled land and hie them to the South Seas. There they encounter savages, and do strange deeds well worth the telling.

*Cousin Deb*, by Alice Garland (Hogg), is a pleasant little story for children and about children. It is in no way remarkable, but is quite readable.

*Englishman's Haven*. By W. J. Gordon. (Warne & Co.)—Mr. Gordon lays his scene at Louisbourg, the first siege of which by the colonial forces is the warlike experience of the boyish hero. Its restoration to France at the peace of Aix-la-Chapelle was extremely unpopular in the colonies. These and other matters are described in a very readable story, and the friendly Indians will be the heroes of the nursery.

*The Grand Chaco*. By G. Manville Fenn. (Partridge & Co.)—Mr. Fenn has lost none of his imaginative power; and the boating adventures of his boy heroes in South America leave nothing to be desired. The fight between puma, jaguar, and serpent in the trees on which the wanderers have taken refuge is most fierce and fell. The book is admirably illustrated.

*Four on an Island*. By L. T. Meade. (Chambers.)—L. T. Meade's story is of the Robinson Crusoe type. The four children, fourteen years old and younger, are both brave and ingenious, and deserve the safety they at length attain after three months' isolation on an island on the coast of Brazil.—*The Dingo Boys*, by Mr. G. Manville Fenn, is a story of life in Northern Australia, where the boys and their parents meet with many adventures and conflicts with the black aborigines before they settle down in security on their new lands. It is an attractive picture of the early days of settlement in Queensland.

*The Story of John G. Paton*. By the Rev. James Paton. (Hodder & Stoughton.)—The late Mr. Paton's missionary adventures for many years among the cannibals of the New Hebrides are more wonderful than fiction. The present edition of the larger work will be found most suitable for presentation to children, who always appreciate a story of real life. The book throws a lurid light on the proceedings of the Australian slavers (for such they were) of thirty years ago.—Mr. G. Macdonald Oxley's story *Bert Lloyd's Boyhood* deals with school life in Canada, or really Nova Scotia, a fifth of a century ago. The scenes of country and town life will be new to English boys, who should be interested in the manly character of Bert, and Frank, his *fidus Achates*. The curious proceeding illustrated on the frontispiece must, we think, be peculiar to Canadian schools.

*The Rajah of Monkey Island*. By Arthur Lee Knight. With illustrations by W. S. Stacey. (Ward, Lock & Co.)—Mr. Knight relates the fortunes of a young midshipman on the India station who, after sundry fights with Arab slavers and the loss of a dhow in which he commands a prize crew, is cast upon an unknown island, which, if we may judge from the elaborate map so thoughtfully provided, ought to be at once annexed as a watering and coaling station. A comic Krooman seems to us rather overdone; but possibly he may suit younger tastes. We perceive a loophole left for a sequel to the tale, which should be very welcome.



*The Thirsty Sword* (Blackie & Son) of which Mr. Robert Leighton writes is that of the much-debated Somerled, whom the late Mr. Hill Burton sought to reduce to a successful Norse Viking of the "common or garden" type, but whom all good Highlanders revere as the founder of the Celtic Lordship of the Isles, as well as of many clans which are among us to this day. Mr. Leighton's choice of a period gives him a pretty free hand, and he has produced a fine stormy tale, in which Norseman and Gael mingle and murder in grand confusion, as in fact they did long after 1263. The magic sword, given to Somerled's descendant, Kenric of Bute, by a beautiful but uncanny maiden, does great work at the battle of Largs. Mr. Leighton has followed the saga for the details of the invasion. May we say we do not like to read of "Earl Hamish"? There was a James MacAngus of Bute, but Shamus is his Gaelic name. Hamish is genitive or vocative. No doubt he might call himself a *jarl* in Norse. A map of Bute and one showing the extent of the Norse influence in the south-western isles and mainland give the book a serious value, if boys will look at them. — *In Greek Waters*. By G. A. Henty. Illustrated. Mr. Beveridge and his son went out in their own yacht, a converted slaver, to fight for the Greeks in the War of Independence, 1821-7. But Mr. Henty's book is not overloaded with historical facts, though it has a neat little map, which gives an instructive appearance to the narrative. — *An Old-Time Yarn*. By Edgar Pickering. The days of Hawkins and Drake have been much utilized since Charles Kingsley wrote his 'Westward Ho!' Mr. Pickering's book purports to be the narrative of one of Hawkins's crew, who after the customary encounter with Spanish galleys, and some slave-raiding on the Guinea coast, finds himself and his comrades in the clutches of the Inquisition at Mexico. All of which matters, including an *auto de fé*, are set forth in approved Elizabethan style. But "old-time" was not an adjective in those classic days.

*The Lion-City of Africa*. By W. B. Allen. Illustrated. (Partridge & Co.)—Fact being quite as exciting as fiction in the present state of Africa, it seems hardly necessary to multiply romances in the style of Mr. Rider Haggard. But Mr. Allen's work is well done, and as his American adventurers start from the West Coast some five hundred miles north of the Congo, his route is comparatively unhackneyed. He makes a heroine of one of the pigmy people of whom so much has been heard. The occasional bits of learned disquisition will be probably skipped, and the reader will not, perhaps, lose a great deal. We are thankful to find English spelling adhered to, though there are naturally more American words than English boys should care to pick up. — *The Young Moose Hunters*. By C. A. Stephens. Mr. Stephens's young moose hunters, being students at an "academy" in New England, and unable to obtain the means for continuing their course of education in the immediate future, adopt the plan of turning trappers in the North-West for a season. These amateurs of sixteen of course enjoy wonderful luck, and among other things turn the tables on a gang of French Canadian outlaws, who do their best to work them woe in many ways. The book is good of its kind.

*Axel Ebersen*, by André Laurie (Sampson Low & Co.), is a Swedish tale. The narrator, the amiable Esaias Bistrom, improves the occasion by dwelling on the Sloyd system of instruction and the merits of massage. His enthusiasm as a teacher is rewarded by the success of his favourite pupil Axel, who is enabled by the mechanical dexterity he has learnt at school to maintain his parents when their fortune has collapsed, and by his medical skill to restore his father's health. Incidentally we learn a good deal of the manners and customs of

Sweden, the St. John's Fires, the Yul-öle, &c. The illustrations are unequal; one or two throw much doubt on the fair Stella's personal attractions.

*Drifting under the Southern Cross*, by Ellerton Gay (Gordon & Gotch), is well written and describes what the author has seen. The cattle racket and kangaroo battue are graphically painted and vividly brought before the reader's mind. We are inclined to think that the author must also speak from experience of the love scenes, some of which lead to very perilous positions.

*Ourselves and Others*. By Samuel B. James, D.D. ('Home Words' Office.)—Dr. James seems to have a veritable talent for reeling off streams of incoherent and inconsiderable small talk in the form of essays. He writes in the hearty, confidential sort of style which used at one time to be considered indispensable for children's books; but it is very doubtful if children are more attracted by such forced geniality than their elders. Dr. James is a bold man, and has his say on an enormous variety of subjects, for he is by no means limited to the matters suggested by the titles of his twenty-two essays; but occasionally his enthusiasm outstrips his knowledge, as when he quotes in a discussion on 'French Quotations' "Revenons à nous moutons" and "partie quarree," which can hardly be a printer's error, as it occurs three times within a page. The style is slipshod, and not to be recommended as a model for his youthful audience; the choice of the innumerable nicknames in the book is not always felicitous; and the taste is sometimes deplorable, as in the jaunty passage about Elisha's baldness on p. 287.

*Far from To-day*, by Gertrude Hall (Boston, U.S., Roberts Brothers), is a harmless set of stories about Scandinavians, ancient Greeks, and other strange people. The stories are all of the kind which give you the impression of having been written with some solemn meaning beyond what lies on the surface, but in no case can you for the life of you make out what that meaning is. The best of them is about 'The Sons of Philemon,' which is certainly a pretty tale of brotherly jealousy and devotion. The style is rather amateurish. An author has much to learn who can write a sentence with such a hideous rhythm as this: "Once at such an hour Elizabeth and he had heard together standing there a bird unknown to them and never heard again after."

#### OUR LIBRARY TABLE.

MR. JOHN HOLT SCHOOLING'S *Handwriting and Expression* (Kegan Paul & Co.) purports to be a translation from the third edition of 'L'Ecriture et le Caractère' of M. Crépieux-Jamin, although, as is admitted, it is much condensed and altered from the French original. Many sensible persons are ready to believe that handwriting does often proffer an index to character; but it does not follow that they will be able to accept the data given by the editor of the present volume as sufficient—or as sufficiently trustworthy—to form the basis of "a science of graphology." Mr. Schooling does not display much acquaintance with his English predecessors' labours in the study of handwriting as indicative of character, and has, apparently, been satisfied with such references as his French authority cites.

MR. HENLEY's idea of reprinting North and Florio is decidedly felicitous, and the "Tudor Translations" are appropriately dedicated to such a master of English as Mr. R. L. Stevenson. Mr. Saintsbury's introduction to Florio's version of the first book of *The Essays of Montaigne* (Nutt) is a sensible piece of writing; but it may be remarked that his hatred of commentators (has not Mr. Saintsbury himself on occasion been a commentator?) leads him too far when

he charges the identification of Florio with Holofemes on Shakspeare's editors as a body. Warburton's hypothesis has not been generally accepted. The text is handsomely printed on good paper. In another column Mr. Nutt apologizes for some untoward blunders on the title-page and in the bibliographical note; but we fear the misprints extend to the text. In the second chapter of the first book we find "patiently" on p. 18. We have not any of the seventeenth century editions by us, but Prof. Morley reads "impatiently," and the original word is "impatiemment."

AMONG the new editions before us is one of Mr. Baring-Gould's pleasant volume, *Old Country Life* (Methuen & Co.).—The Dryburgh edition of the "Waverley Novels" (Black) continues to deserve praise for excellent glossaries and good print and the generally handsome appearance of the volumes. Mr. Gordon Browne's illustrations to *Guy Rannering* are decidedly clever. Unfortunately the frontispiece is one of the least successful.—*Northanger Abbey and Persuasion* have been added to the dainty edition of Miss Austen's novels issued by Messrs. Dent.—In the cheap reissue of the "Golden Treasury Series," Messrs. Macmillan have included *The Children's Treasury of Lyrical Poetry*. Prof. Palgrave's charming anthology for the young.—Mr. Laurence Hutton's *Literary Landmarks of London* (Osgood, McIlvaine & Co.) has reached an eighth edition.

A NUMBER of dainty Pocket-Books, Red-Letter Diaries, tasteful Almanacs, and other luxurious contrivances for chronicling the flight of time have reached us from Messrs. De La Rue.

We have on our table *Serampore Letters, being the Unpublished Correspondence of William Carey and John Williams*, edited by L. and Mornay Williams (Putnam).—*French Dialogues*, by J. Storm, LL.D., edited by G. Macdonald (Macmillan).—*Xenophon's Anabasis*, Book V., edited by the Rev. G. H. Nall (Macmillan).—*An Elementary Treatise on Plane Trigonometry*, by E. W. Hobson and C. M. Jessop (Cambridge, University Press).—*The Best Thing to Do*, by C. J. S. Thompson (Record Press).—*Medical Microscopy*, by F. J. Wethered, M.D. (Lewis).—*The Art and Science of Sailmaking*, by S. B. Sadler (Lockwood).—*Land Nationalization*, by H. Cox (Methuen).—*Dancing*, by E. Scott (Bell).—*Making his Pile*, by J. C. MacCartie (Sonnenschein).—*The Black Carnation*, by F. Hume (Gale & Polden).—*Waif and Gipsy*, by Mrs. A. D. Philips (S.S.U.).—*Sunday*, Vol. for 1892 (Wells Gardner).—*The Silver Link*, Vol. I. (S.S.U.).—*Baron and Squire*, by S. M. S. Clarke (Nisbet).—*A Rough Road*, by Mrs. G. L. Banks (Blackie).—*England's Sea Victories*, by C. R. Low (Virtue).—*Warriors of the Crescent*, by W. H. Davenport Adams (Hutchinson).—*A Cruise in Cloudland*, by H. Frith (Blackie).—*The First Century and the Nineteenth Century*, by the Wandering Jew (Leadenhall Press).—*How the British won India*, by W. Pimblett (Virtue).—*True Stories from Roman History*, compiled by Alice Pollard (Griffith & Farran).—*The Dream of Art, and other Poems*, by E. Williams (Putnam).—*Othello: a Critical Study*, by W. R. Turnbull (Blackwood).—*The Merrimack River, Poems*, by B. W. Ball (Putnam).—*The Crusade of 1383, known as that of the Bishop of Norwich*, by G. M. Wrong (Parker).—*The Ancient Irish Church*, by J. Healy, LL.D. (R.T.S.).—*St. Gregory the Great*, by the Right Rev. A. Snow (Hodges).—*Vertigo*, by C. Corbin (Paris, Lévy).—*Radici Sanscritæ*, by F. Scerbo (Florence, Loescher & Seiber).—*and Un Cœur discret*, by G. Guiches (Paris Plon & Nourrit). Among New Editions we have *Legal Maxims*, by G. F. Wharton ('Law Times' Office).—*Arithmetic for Schools*, by B. Smith, revised by W. H. H. Hudson (Macmillan).—*Unity and Order*, by R. W. Kennion (Seeley).—*Sermons*

and Addresses delivered in America, by F. W. Farrar, D.D. (Macmillan).—*The Serapion Brethren*, by E. T. W. Hoffmann, translated from the German by Lieut.-Col. A. Ewing, Vol. II. (Bell).—*The Author's Manual*, by P. Russell (Digby & Long).—*Sea-Sickness*, by T. Dutton, M.D. (Kimpston).—*The Naval Architect's and Shipbuilder's Pocket-Book*, by C. MacKrow (Lockwood).—*Mind in Matter*, by the Rev. J. Tait (Griffin).—*The Mystery of Pain, Death, and Sin*, by the Rev. Charles Voysey (Williams & Norgate).—*The Art of Practical Whist*, by Major-General Drayson (Routledge).—*The Joyous Story of Toto*, by L. E. Richards (Blackie).—*and Five Years' Hunting Adventure in South Africa*, by R. G. Cumming (Simpkin).

## LIST OF NEW BOOKS.

## ENGLISH.

## Theology.

Bruce's (A. B.) *Apologetics*, 8vo. 10/6 cl.  
Evans's (E. B.) *A History of Religions*, cr. 8vo. 2/6 cl.  
McCrie's (C. G.) *The Public Worship of Presbyterian Scotland Historically Treated*, 8vo. 10/6 cl.  
Matheson's (Rev. G.) *The Distinctive Message of the Old Religions*, cr. 8vo. 5/6 cl.  
Nelligan's (Rev. M. R.) *The Religion of Life*, cr. 8vo. 2/6 cl.  
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Rennan's (E.) *Studies of Religious History*, cr. 8vo. 7/6 cl.  
Spencer's (F. E.) *Did Moses write the Pentateuch after all?* cr. 8vo. 6/6 cl.  
Unaliam, or New yet Old Christianity, by Unitas, cr. 8vo. 2/6 Weekly Pulpit, Vol. 5, New Series, cr. 8vo. 3/6 cl.

## Law.

Emden and Snow's *The Annual (Winding-Up) Practice*, 1893, 8vo. 12/6 cl.  
Geary's (N.) *The Law of Marriage*, cr. 8vo. 12/6 cl.  
Piggott's (F. T.) *Service out of the Jurisdiction*, 15/ cl.  
Preston's (F. M.) *A Manual of Railway Law*, cr. 8vo. 5/6 cl.

## Fine Art.

Neil's (J.) *Pictures and Stories from the Holy Land for Children*, illustrated, roy. 8vo. 2/6 bds.  
Quilter's (H.) *Preferences in Art, Life, and Literature*, illustrated, imp. 8vo. 2/1 cl.  
Rensselaer's (Mrs. S. van) *English Cathedrals*, illustrated, 25/ Shakspeare's *Otherworld*, the Moor of Venice, Illustrations and Engravings by L. Marchetti, imp. 4to. 31/8.  
Swynerton's (Rev. C.) *Indian Nights Entertainment*, illustrated, roy. 8vo. 31/6 cl.

## Poetry and the Drama.

Barlow's (G.) *A Lost Mother*, small 4to. 4/6 bds.  
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Hymns, their History and Development, by Roundell, Earl of Selborne, 12mo. 3/6 half-pamphlet.  
Irish Love Songs, selected by K. Tynan, fcap. 8vo. 3/6 bds.  
Lyttton's (Earl of) *King Poppy*, cr. 8vo. 10/6 vellum.  
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Palgrave's (F. T.) *Amenophis, and other Poems*, 18mo. 4/6

## Philosophy.

Hegel's (G. W. F.) *Lectures on the History of Philosophy*, translated by E. S. Haldane, Vol. 1, 8vo. 12/ cl.

## Political Economy.

Thompson's (H. M.) *The Theory of Wages*, cr. 8vo. 3/6 cl.

## History and Biography.

Cervantes Saavedra (Miguel del), *Life of*, by J. F. Kelly, 16/ Ferrar (Nicholas), his Household and his Friends, edited by Rev. T. T. Carter, cr. 8vo. 6/ cl.  
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## FOREIGN.

## Theology.

Gebhardt (O. v.) u. Harnack (A.): *Texte u. Untersuchungen zur Geschichte der altchristlichen Literatur*, Vol. 9, Part 1, and Vol. 10, Part 1, 12m. 50/ cl.  
Kampflauer's (A.): *Das Buch Daniel u. die neuere Geschichtsforschung*, 1m. 20.  
Sigmüller (J. B.): *Die Papstwahlbulen u. das staatliche Recht der Exklusiv*, 8m. 40.  
Velicky (M.): *Quo Anno Dominus noster mortuus est*, 4m.

## History and Biography.

Egelhaaf (F.): *Deutsche Geschichte im 16. Jahrh. bis zum Augsburger Religionsfrieden*, Vol. 2, 8m.

## Philology.

Denk (V. M. O.): *Die Geschichte der altcatalanischen Literatur*, 9m.  
Leeuwen (J. van): *Enchiridion Dictionis Eplce*, Part 1, 6m.  
Simon (R.): *Das Amarucataka*, 9m.  
Supplementum Aristotelicum, editum auctoritate Academiæ Borussicæ, Vol. 2, Part 2, 13m.

## Science.

Roth (M.): *Andreas Vesalius Bruxellensis*, 15m.  
Schrotter (L.): *Vorlesungen ub. die Krankheiten d. Kehlkopfes*, Vol. 1, 12m.  
Steffen (W.): *Lehrbuch der reinen u. technischen Chemie*, Vol. 2, 16m.  
Tavel (F. v.): *Vergleichende Morphologie der Pilze*, 6m.

## THE CONFESSIONS OF PUBLISHERS.

MR. NUTT writes:—

"May I be allowed to inform subscribers to Mr. Saintsbury's edition of Florio's 'Montaigne,' the first volume of which has just been issued, that a cancel will be sent out with vol. ii. correcting two obvious misprints on the title-page and in the bibliographical note prefixed to the text, which disfigure the present volume? It may be as well to state that the printer accepts the full responsibility for these misprints."

Messrs. Bell send us the following note:—

"In the first volume of the Aldine 'Wordsworth' the lines beginning 'If thou indeed derive thy light from Heaven,' which should follow the title-page, have, by an unfortunate mistake, been omitted. A separate leaf, giving the lines, will be issued with the second volume for insertion in vol. i., or can be obtained from the publishers."

## THE DESCENDANTS OF MILTON.

Cuddalore, Madras, Oct. 6, 1892.

THE biographers of Milton have not traced out his descendants, but I believe I have now discovered all that can be ascertained regarding them. Dr. Johnson, in his 'Life of Milton,' says "Caleb," the son of Milton's daughter

Deborah, who married a weaver named Clarke, "went to Fort St. George in the East Indies, and had two sons, of whom nothing is now known." In 1815 the writer of an article in the *Edinburgh Review* (on 'Godwin's Lives of Milton's Nephews') gives the result of an examination of the parish register of Fort St. George, which showed that Caleb Clarke was the parish clerk from 1717 till his death in October, 1719; that he had three children born at Madras—Abraham, baptized June 2nd, 1703; Mary, baptized March 17th, and buried December 15th, 1706; and Isaac, baptized February 13th, 1711; that Abraham married Anna Clarke in 1725, and that their daughter Mary was baptized on April 2nd, 1727. "With her," concludes the writer in the *Review*, "all notices of this family cease." Sir Egerton Brydges quotes the passage from the *Edinburgh* in his edition of Milton's poetical works. Prof. Masson embodies the particulars in his 'Life of Milton,' but gets no further than what had been stated in 1815, concluding that "the last trace of them is the registration at Madras, April 2nd, 1727, of the birth of a daughter of Abraham Clarke, the son of Caleb."

With the help of the Rev. Frank Penny, Garrison Chaplain, Fort St. George, I have examined the registers of St. Mary's Church, and have discovered the following additional particulars. Abraham, the great-grandson of Milton, who is described in the register as a soldier, was buried on the 5th of September, 1743, and his daughter Mary was buried in 1729. Thus all are accounted for except the other great-grandson, Isaac Clarke. But there is a hiatus in the registers from October, 1746, to August, 1749, and as Milton's descendants were all shortlived, it is probable that Isaac died at this period. There were then no up-country or "out-garrison" registers; and if Isaac Clarke returned to England, where his grandmother and aunt were still alive, or if he survived and had a family in India, he or they would have been heard of as descendants of Milton. The gap in the registers is thus accounted for: in the Burial Registers, after an entry on the 14th of October, 1746, there is the following:—

"From this time Fort St. George, contrary to the articles of capitulation and agreement, was under the Government of the French till the 21st August, 1749, when it was restored by the articles of peace signed at Aix-la-Chapelle at the latter end of the preceding year and the Hon'ble Edward Boscawen, Rear Admiral of the White Squadron, General and Commander-in-Chief on an expedition to the East Indies, took possession of the Town and its dependencies the said 21st day of August, 1749."

By the side of the entry of the burial of Mary, daughter of Caleb Clarke, buried December 15th, 1706, by W. Stevenson, there is this note:—

"Deborah, third daughter of Milton, the poet, by his first wife, was married to Abraham Clarke, weaver in Spitalfields, by whom she had issue the above Caleb Clarke, Clerk of this Parish, Anno 1717—born unto him sons and daughters as certified in this Register." (sic)

This note is in a different handwriting from that of the period, and was probably written by the person who communicated the particulars to the writer of the article in the *Edinburgh Review*. Caleb Clarke's duties as parish clerk included the burial of the dead. All the persons entered in the Burial Register between May, 1718, and January, 1719, were buried by him, and several before and after those dates, and up to a few weeks of his own death. He is actually included in a list of chaplains of Fort St. George as chaplain from 1717 to 1719. This list is written in a fly-leaf of the register, and seems to have been compiled long after Caleb Clarke's time. His name must have been entered by mistake owing to its being found in the Burial Register, showing that the funeral service had been performed by him; but the chaplain's name would have been seen in the Registers of Baptism and Marriages. The entries in the registers give very few particulars of the persons baptized, married, or buried; and there is nothing to



show what Caleb Clarke was before he became parish clerk in 1717. At that time he had been over fourteen years in Madras, his son Abraham having been baptized there in 1703. He probably came out to this country as a soldier, or in some humble capacity, if one may judge from the names of the godparents of his children. These were (for Abraham) Joseph Leotteral, Thomas Gray, and Susannah Defestro; and (for Isaac) Isaac George, Rosaling George, and Rosaling Lucy Sequara. In the Burial Register the ages are not given; but Caleb Clarke cannot have been forty-five when he died in 1719, i.e., eight years before his mother's death, and more than thirty years before his sister Elizabeth, for whose benefit 'Comus' was acted in 1750. We may conclude, then, that all Milton's descendants in Madras died out before the middle of last century, and that his last surviving descendant was his granddaughter, the above-named Elizabeth Foster.

It is worth noting that Deborah Milton had been helped by Addison, and that his brother the Hon. Gulsdon Addison died as Governor of Fort St. George in 1709. JOHN BRADSHAW.

## ADMIRAL HUNTER.

I WISH to call attention to an apparent oversight in the account given in the 'National Biography' of John Hunter, Vice-Admiral and Governor of New South Wales. It is there said that "his more immediate duty as governor was.....well and fortunately carried out, and under his rule the young colony was established on a firm and satisfactory basis."

As this statement is at variance with the evidence of all official documents relating to the subject—which show Hunter to have been, indeed, an honest, but a weak and incapable man—I glanced at the list of authorities given below, and found that the only official papers referred to are the minutes of the court-martial. Hunter's despatches and the comments of the Secretary of State upon his measures are not noticed; had these been consulted, the author, I believe, would hardly have expressed the above opinion. There is a great disparity between the value of Hunter's services in the navy and the historical importance of his position as an early governor of a rising colony, and it would appear that the article in the 'National Biography' has been compiled from a merely Admiralty point of view, without due regard to that portion of Hunter's life which is, I believe, at least of equal interest to those who have occasion to consult his biography.

E. S.

## "A SPICED CONSCIENCE."

THE phrase "a spiced conscience" is familiar to many as occurring in Chaucer's 'Prologue,' l. 526; and again in 'Cant. Ta.' 6017 (Group D, 435). It clearly means, as has been said, a conscience that is exact, nice, scrupulous, or just; or what a detractor might call squeamish, or coy. A man with such a conscience is above taking small bribes, and is proof against undue influence, unless it be extraordinary.

The question remains, however, as to the origin of the epithet; and I have nowhere seen any hint of it in English works of reference. But in 'Les Œuvres de Guillaume Coquillart,' ed. P. Tarbé, t. ii. p. 114, there is an explanation of *espices* which makes it clear that the origin of the phrase is French. The name of *espices* (spices) was given to the fees or dues paid to magistrates in important cases, and occurs as early as the fourteenth century. The judges took good care that all such dues should be paid before they would give their sentence.

Hence, in the same work, t. i. p. 31, the judge is made to say:—

Or ça done, pour abbregeement,  
Oyez voz raisons très propres,  
Vous aurez ung appointement,  
Mais il faut payer les espices;  
Se sont les droitz de noz offices,  
Et puy on vous appointera.

To which Maistre Simon, who appears for the plaintiff, replies:—

Monsieur, nous ne sommes pas nices,  
Ne vous chaille; on y pensera.

It thus appears that *spicing* was a recognized way by which the judges could make money, as distinguished from less regular methods; and a spiced judge, who would naturally have a spiced conscience, was scrupulous and exact, and inaccessible to smaller bribes and to ordinary entreaty. M. Tarbé quotes from a complaint dated 1484 to the following effect:—

"Et pour ce que plusieurs y ont esté préposez [aux offices de magistrature] à grands frais et dépens, pour avoir acheté leurs offices, eux cuydants soy récompenser, ont exigé grands espices trop excessives," &c.

Now that we know where to look, it is easy to find further information. See, e.g., Littre's French dictionary, s.v. "épice," and the excellent note in Cotgrave, s.v. "espice." Cotgrave says that the name originated with the fact that successful suitors were formerly in the habit of presenting judges with "Comfets, or other Junkets," which were then called "Spices."

The usual illustrative passage is, one from Beaumont and Fletcher, 'Mad Lover,' Act III. sc. i. But there are also two passages in Massinger: 'Bashful Lover,' Act IV. sc. ii., and 'Emperor of the East,' Act I. sc. i. The latter is particularly to the point. An informer offers Paulinus a job, but it is not sufficiently attractive, and he is refused. And he thus expresses his disgust:—

Fool that I was to offer such a bargain  
To a spiced-conscience chapman!—But I care not;  
What he disdain to taste, others will swallow.

WALTER W. SKEAT.

## APOCRYPHAL LITERATURE.

THE Greek fragments of the Book of Enoch discovered in Egypt, and now published by M. Bourian in the ninth volume of the 'Mémoires publiés par les Membres de la Mission archéologique française au Caire,' turn out to be of great importance. This text seems to agree with that of an unpublished Ethiopic MS. on which the Rev. R. H. Charles, of Exeter College, Oxford, bases his English translation, which is about to be published by the Delegates of the Clarendon Press. Unfortunately, the new Greek text contains only parts of the first twenty-eight chapters, but it is sufficient to prove that the Ethiopic text used by Archbishop Lawrence, and edited with a German translation by Prof. Dillmann, is much inferior to that which Mr. Charles takes for his basis. It is probable that the Ethiopic translation, agreeing neither with the fragments of Syncellus nor with the newly discovered Greek text, was made from a text prior to these two. Many emendations and corrections proposed by Prof. Dillmann will be rendered superfluous by the readings of Mr. Charles's text. Pastor A. Lode, who is mentioned in M. Bourian's preface as having helped in the edition of the Greek fragment, and who is preparing a critical work on Enoch based on these fragments and Dillmann's Ethiopic text, will do better to wait until Mr. Charles's book is published. The same advice may be given to M. Joseph Halévy, who announces a critical Hebrew translation of the Book of Enoch with the help of Dillmann's text. Scholars generally agree that the original of Enoch was written in Hebrew; this seems now corroborated by the Greek words *μα(α)ρεν*=מֵרֶם, bastard; *μαυδοβαπα*=מְדַבֵּר, desert; *φύκα*=פֶּן, pigment, which are to be found in the newly discovered Greek text.

If we are rightly informed, the Delegates of the Clarendon Press have decided to publish only Mr. Charles's English translation of Enoch according to the new Ethiopic text, with prolegomena and notes. Scholars, however, would be glad to have this Ethiopic text itself at their disposal in order to be certain of Mr. Charles's translation. It would, therefore, be desirable

to have it printed, or, even better, to have a photographic facsimile. Photography is now comparatively cheap, and we are sure that the Delegates will not incur any great loss by issuing a photographic text. It will address itself not only to specialists, but also to many others who are interested in palaeography, whatever the text may be. We may add that the text of Enoch in M. Bourian's edition is followed by apocryphal fragments attributed to St. Peter, which, according to Prof. Harnack, will prove of great importance for New Testament criticism. The Cambridge Press is preparing an edition of them: a revised text accompanied by a translation into English. Thus Egypt, after having yielded documents illustrating its own history, and a part of early Babylonian history, by the tablets found at Tell el-Amarna and Arabic papyri of the first century of the Hijrah, furnishes us now with fragments of the Seventy and of early Christian writings in Greek. What next? Probably parts of gospels, writings of Alexandrian fathers, and early fragments of the Septuagint of pre-Christian time. It would be too sanguine to hope that early Hebrew fragments of the Old Testament may be found in Egypt, since the Alexandrian Jews knew little Hebrew or none at all. But it is possible that pre-Masoretic fragments may turn up in ruins of the synagogues of Jews who migrated into Egypt after the destruction of the second Temple and after the war of Bar-Cocheba.

## TENNYSONIANA.

AN old fable, seemingly as hard to kill as the Mahdi, has just been revived with some persistence—that it was Trench (Archbishop), and not Tennyson, who tried to stir the pulse of his countrymen in 1859 by publishing "Riflemen, form!" in the *Times*. The fable has been finally disposed of by the inclusion of the verses in the late Laureate's posthumous volume. The rumour that the signature "T." meant Trench may have arisen from the circumstance that in the fifties Tennyson was accustomed to send such occasional verses to his friend John Forster's *Examiner*, and not to the *Times*.

The verses, though now called "Riflemen, form!" appeared in the *Times* under the title 'The War.' They have not been reprinted word for word. One alteration has the disadvantage of obscuring the historical significance of the whole. The verses appeared twelve days after the Austrians had crossed the Ticino and six before the French marched into Genoa. The fourth line of the second stanza as then printed,

How should a despot set men free?

had a meaning, and a prophetic meaning, which is lost in the new version:—

How can a despot feel with the Free?

The other principal alteration also concerns Tennyson's *bête noire*, the despot who set men half-free and extorted a price. In 1859 the third and fourth lines of the fourth stanza ran:

True, that we have a faithful ally,  
But only the Devil knows what he means.

The new reading is hardly more forcible:—

True, we have got—such a faithful ally  
That only the Devil knows what he means.

In curious contrast to the tone and spirit of Tennyson's lines—especially to these,

Let your Reforms for a moment go,  
Look to your butts, and take good aims—  
Better a rotten borough or so,  
Than a rotten fleet or a city in flames!—

is the following sentence from a contemporary letter of John Bright addressed to the Rev. Newman Hall—a letter at present being offered for sale by an autograph dealer. "Surely," writes the Tribune of the People,

"after spending 28 millions a-year in Military Services, our population might be expected to be left at home in peace. The Volunteer mania is the most foolish of our time, it is a hoax on the nation. ....In a few days Mr. Cobden will publish a book which will give much information on this and kindred topics."

Such being Bright's openly expressed views, it is not surprising that all men fixed on him as the original of "the broad-brim'd hawk of holy things, Whose ear is cramm'd with his cotton"—the "huckster" who thought he could "put down war." The poet, however, promptly disclaimed any personal allusion. He might have pleaded the licence of dramatic expression.

Much of the original strong language in this portion of 'Maud' was retained, but more was struck out. The hero's rival cuts but a poor figure in the finished painting, but the original sketch was even less complimentary:—

Maud could be gracious too, no doubt,  
To the dawdling drawl of the tender ape,  
This bought commission and padded shape,  
This one half-grain of sense, and his three  
Straw-colour'd hairs upon either side  
Of a rabbit-mouth that is ever agape—

Maud! can she do herself so much wrong  
As to take a waxen effeminate whelp  
For a man and leader of men.

Maud's obstructive brother, too, was gorgonized by something a good deal worse than a British stare:—

But a gust of his essences made me sick,  
And those fat fingers foolishly thick  
With jewels, stunted obstinate hands—  
While I past he was humming an air—

Further on he was called a "lubber dandy" and a "booby"—epithets ultimately toned down to

The Sultan, as we name him.

How many a traveller has sweetened his own *souvenirs de voyage* by tracking Tennyson through 'The Daisy'! Some, at least, must have been puzzled, and a few foiled, in the attempt to identify the poet's last sleeping-place before

— we took our last adieu,  
And up the snowy Splügen drew.

From Como, the poet tells us, they started in the grey morning light, Virgil's rustic measure singing in his head all the way as the little steamboat crept on

To that fair port below the castle  
Of Queen Theodolind, where we slept.

The first sketch is less allusive. By it we learn that the Lariano "crept or paused at happy quays" until she reached "sweet Varenna, wherewat we slept," the queen's castle, of course, being the Torre di Vezio.

The charming invitation to Maurice had once a fine touch which it pleased the host to blot out:—

Where, far from noise and smoke of town,  
I watch the twilight mellowing brown;

and a characteristic one:—

For being of that honest few  
Who give the very devil his due.

Reverting to 'Maud,' one cannot but admire the delicate ear and hand which transformed the closing lines of I. iii. from

Pae'd by a feeble light in a ghostly glimmer, and found  
The sweet Narcissus was dead, and Orion was low in his  
grave,  
into

Walk'd in a wintry wind by a ghostly glimmer, and found  
The shining daffodil dead, and Orion low in his grave.

Only the oldsters among us can pretend to remember the first appearance of 'The Charge of the Light Brigade' in the *Examiner* (December 9th, 1854) and the commotion it made. At this distance we read quite calmly,

Forward, the Light Brigade!  
Was there a man dismay'd?  
Not tho' the soldier knew  
Some one had blunder'd;

but in that winter of 1854 the *Times'* correspondence from the Crimea made the air electrical, and Tennyson's 'Charge' drew sparks. The lines above were excluded from the poem when it was collected in 'Maud' and other Poems' (1855); but they were restored in the second edition of that volume (1856). But those which, in the *Examiner*, preceded those quoted, have never been reprinted. They reflect even more vividly the local colour of the letters from the camp:—

Into the valley of Death  
Rode the six hundred,  
For up came an order which  
Some one had blunder'd.

"Forward, the Light Brigade!  
Take the guns!" Nolan said.  
Into the valley of Death  
Rode the six hundred.

C.

### Literary Gossip.

It is understood that Mr. H. J. C. Cust, M.P., will henceforward take an active part in directing the politics of the *Pall Mall Gazette*, which will probably become an accredited organ of the Conservative party. Lady Granby has promised to contribute, and, indeed, has begun doing so.

No sooner is one large work out of the way than the Kelmscott Press begins another. The 'Golden Legend' has not long been issued, and the 'Recuyell of the Histories of Troye' has appeared within the last few days. Following hard on this will come 'Reynard the Foxe,' reprinted from Caxton's edition of 1481, in Mr. Morris's "Troy" type, that in which the 'Recuyell' has been printed. The first few sheets of Caxton's translation of 'Godfrey of Boloyne' have also been printed in the same style. The text of this reprint is based, by permission, upon that prepared for the Early English Text Society, but has been read with the original and corrected for the press by Mr. Halliday Sparling, upon the principles followed in the case of the 'Recuyell.' The edition of Chaucer we mentioned some weeks ago will include the attributed works.

AMONG the smaller volumes now in hand, that nearest completion is a reprint of Mr. Morris's Utopian story 'News from Nowhere' in the "Golden" type. Waiting only for a woodcut designed by Mr. E. Burne Jones is Caxton's 'Order of Chivalry,' edited by Mr. F. S. Ellis, and printed in the new "Chaucer" type, a pica black-letter. Mr. Ellis is also reading the proofs of Shakespeare's 'Poems and Sonnets,' reprinted from the first editions. This will be in "Golden" type, as will be Cavendish's 'Life of Wolsey,' now first printed from the original manuscript.

LORD BERNERS's translation of 'Huon of Burdeaux' will be ready for the press by the time that 'Godfrey of Boloyne' is printed, and work will soon begin upon Mr. Morris's new romance, the name of which has not yet been definitely announced. Rumours of other contemplated works have found their way into some of our contemporaries; but we have reason to believe that these are somewhat premature.

MR. RUDYARD KIPLING has sent over a fresh tale, which is to appear in *Macmillan's Magazine*. A poem by Mr. Kipling will appear in the forthcoming *Century*, under the title of 'The Gipsy Trail.'

THE inaugural lecture Mr. Froude delivered in October last at Oxford as Professor of History will be printed in *Longman's Magazine* next month. Mr. W. E. H. Lecky has made considerable additions to his recent address on the 'Political Value of History.' It will be published immediately by Mr. Edward Arnold as a small volume.

LORD DE TABLEY, better known some fifteen years ago as the Hon. John Leicester Warren, will shortly issue through Messrs. Elkin Mathews & John Lane a volume under the title of 'Poems Dramatic and

Lyrical,' for which Mr. C. S. Ricketts has designed five full-page drawings, a cover of rose-petals, and a new book-plate. Some of the poems have already appeared in various volumes, but many are quite new, having been written this year.

"A SON OF THE MARSHES" will contribute a winter article to the December *Blackwood*, chiefly on wild fowl, under the title of 'Alders and Reeds.'

THE "Souls" before they suddenly resolved to abandon their magazine had arranged the details of their experiment. Mr. Percy Pinkerton was to do the sub-editing, Mr. Stott was to publish; even a cover had been fixed upon and a title, *To-Morrow*. Alas! there is to be no tomorrow for that magazine.

In the columns of the *Illustrated London News* the other day Mr. Andrew Lang propounded an idea of which he made "the enterprising publisher" a present. He suggested a 'Calendar of Poets,' in which each day should have its own poet, as in the Church Calendar each day has its saint. By a curious coincidence, such a book has been in preparation for some time, and Messrs. Methuen will publish it before long. Appropriate extracts will, of course, be added, and the poets chosen will be of all ages and all countries.

THE poem called 'King Poppy: a Fantasia,' by the late Earl of Lytton, which will be shortly published by Messrs. Longman, was a favourite of its author's, and he had been employed on it at intervals for upwards of twelve years before his death. The poem is furnished with a preface, chiefly composed from letters of Lord Lytton referring to his work, and the volume will be enriched by a cover and frontispiece designed by Mr. Burne Jones.

'DOCUMENTS RELATING TO IRELAND, 1795-1804,' is the title of a quarto volume, edited by Dr. John T. Gilbert, which is to appear early in next month. It contains, printed in full for the first time, the official account of "Secret Service" money expended in Ireland; with correspondence and papers from the MSS. of Pelham, Chief Secretary in Ireland, and subsequently Earl of Chichester; notices of French soldiery at Killala; statements by United Irishmen; and contemporary letters on the proposed legislative union between Great Britain and Ireland. Among the illustrations are a portrait of Lord Edward Fitzgerald, from an original in the collection of the Duke of Leinster; and a facsimile of a document from the commandant of French troops in Ireland in 1798. The volume, of which only a limited number has been printed, will be issued in London by Mr. Quaritch.

MR. WALTER POLLOCK has written a brief story in French, which is to appear in the *National Review*. An article on Lord Tennyson, by Mr. Alfred Austin, will be found in the December number of the same magazine.

MR. STANLEY LANE-POOLE, the author of the 'Life of Lord Stratford de Redcliffe,' has undertaken to write the biography of the late Sir Harry Parkes, British Minister in China and Japan, from his private and official papers. The publishers will be Messrs. Macmillan.



THE next volume of the "National Churches" series will be contributed by the editor of the series, the Rev. P. H. Ditchfield, and will treat of the history of the Church in the Netherlands from the earliest times to the present day. It will be followed by 'The Church in Scotland,' which will be written by the new Dean of Lichfield, Canon Luckock. Mr. Ditchfield is also engaged upon a volume of the "Book-lover's" series, published by Mr. Elliot Stock. He is also editing for Mr. William Andrews a volume on 'Bygone Berkshire.'

A MEETING of the newly formed Bibliographical Society was held on Monday in Hanover Square, when the inaugural address was delivered by the president, Mr. Copinger. The society already numbers upwards of 160 members.

MESSRS. ELLIS & ELVEY have in preparation, under the editorship of Mr. R. W. Bond, a collected edition of the poems of William Basse. The works of this poet, who lived from 1602 to 1653, will be gathered together for the first time in this edition; and although some of them, such as his 'Epitaph on Shakespeare' and the 'Angler's Song,' which was written for Isaac Walton, are well known, a good many, on the other hand, are only to be found at present scattered in various books of Basse's period, and will be new to most readers. Some of the poems are reprinted for the first time from unique copies, while a large portion of the text is taken direct from the original manuscript in Basse's handwriting.

MESSRS. KEGAN PAUL & Co. are about to publish a new work by Mr. Henry George. It is an examination of Mr. Herbert Spencer's various utterances on the Land Question.

AT Messrs. Sotheby's rooms will be shortly offered the manuscript of the rare Tennyson volume 'Poems by Two Brothers,' with the accompaniment of the receipt for 20*l.*, which was the sum paid for the copyright by the publishers, Messrs. Jackson, of Louth. Also by Messrs. Sotheby will be submitted to the hammer the first edition of Mrs. Glasse's 'Cookery Book.'

LORD HOUGHTON is about to republish his 'Stray Verses,' which has been some time out of print.

MESSRS. CASSELL are bringing out a 'New Biographical Dictionary.'

THE first two volumes of the 'History of Northumberland,' in continuation of the work of the Rev. John Hodgson and the Rev. James Raine, which is appearing under the auspices of a committee of antiquaries, are making progress under the editorship of Mr. Edward Bateson. The first, dealing with Bamburghshire, is now in the press, and will appear in the spring of 1893. It was felt that there could be no more appropriate commencement for the work than a volume concerned with the history of the ancient Northumbrian capital. It will be profusely illustrated with old drawings, plans, photogravure engravings, and a unique series of manorial maps, reproduced from the originals in Alnwick Castle, with the permission of the Duke of Northumberland. The history of each parish and town-

ship will be fully treated, and numerous documents from the Public Records, Hodgson and Raine MSS., the archives of Alnwick Castle, and other sources, hitherto unpublished, will now be printed for the first time. There will also be a number of genealogical tables. Vol. ii., comprising the Regality of Hexham and the parishes of Chollerton and Throckington, is in course of preparation.

EARL AMHERST has placed his family archives at the disposal of Sir W. Hunter for a volume on the first earl's governor-generalship of India for the "Rulers of India" series. These papers contain, among other documents hitherto unused, a complete journal kept by the first Lady Amherst of her husband's daily life during the whole of their stay in India, thus covering the period of the first Burmese War and the extension of the British possessions to the eastward. Mr. Richmond Ritchie will write the life of Lord Amherst, which will complete that series as projected four years ago.

It will be remembered that the *Athenæum* was the first to detect the attempt to pass off as the posthumous work of Sir Richard Wallace a book of reminiscences entitled 'An Englishman in Paris.' We exposed the industrious artifice of the compiler to make the reader believe that Sir Richard was the author, and our exposure was followed by a more elaborate unmasking of the device by M. Yriarte in *Figaro*. It would seem that the projectors of this literary curiosity are impenitent, and that their peculiar methods have met with success, as they have disposed of the right of French translation of the compilation to a minor Parisian review. This we gather from an impudent advertisement which has appeared in the French papers, stating that this periodical has acquired "le droit exclusif de publier en français cette œuvre intéressante que l'on attribue à feu Sir Richard Wallace."

UNDERSELLING has for some time past been a trouble to French booksellers. Of late the habit has sprung up, outside the railway bookstalls, of selling the 3 fr. 50 c. novels at 2 fr. 75 c.—a thing possible to large buyers who get a discount of 40 per cent., but impossible to small dealers who only get 20. The booksellers formed a union, to which, however, only a third of the booksellers in France have adhered; the publishers have also established one, and the two bodies have agreed to a tariff which, while retaining the novels at 2 fr. 75 c., generally lessens the discounts on other books, both those of less and those of higher price. The managers of the great drapery shops of Paris, which have hitherto been merciless competitors of the bookseller, have agreed to adopt the tariff, but we suppose Messrs. Hachette will still charge the full price at their bookstalls, as Messrs. Smith do here.

A POPULAR figure has disappeared from Venice that was probably well known to many of our countrymen. The aged Father A. Gisari, the learned Director of the Armenian Seminary of that place, suddenly dropped down dead on the 15th inst., just as he was about to say the Lord's Prayer before supper in the refectory of the Mechitarist convent on the island of St. Lazzaro. He had nearly attained the age of seventy-

two, and was an authority on Armenian philology, art, and literature.

It is proposed to found a Second Readers' Pension in connexion with the Printers' Corporation, and Her Majesty has been pleased to head the subscription list with a gift of ten pounds.

THE Parliamentary Papers of the week include two Returns relating to the Hours of Railway Servants (9*d.* and 10*d.* each); and Further Correspondence respecting the Newfoundland Fisheries, 1891-2 (6*d.*).

## SCIENCE

### GEOGRAPHICAL NOTES.

THE new number of the *Bulletin* of the Paris Geographical Society contains a description of M. C. de Korab Brzozowski's travels in Kurdistan, and a map of his route survey from Suleimanieh to Amadiéh. M. de Brzozowski was conservator of forests to the Porte in 1878, and received instructions from Midhat Pasha, at that time Wali of Baghdad, to make an official tour of inspection in the region referred to. The traveller claims to have been the first European to traverse that part of Kurdistan, a tract which he says is destitute of roads or paths, and which is considered so unsafe that an escort of sixty armed police was provided by the authorities. The escort, however, proved to be a useless incumbrance, and pillaged the inhabitants to such an extent that the latter gladly undertook themselves to safeguard the travellers, and proved faithful to their engagement. An interesting ascent was made of Pir Mogorun (6,500 feet), whence a fine panoramic view of the Persian border-lands was obtained, and of the valley of the Little Zab. The latter curves round the mountain mass, which is here crowned by Pir Mogorun, and bursts through a defile in the range separating Mesopotamia from Persia. In ancient times this pass furnished the readiest access from Nineveh to Persia. The general character of this region is wild and sterile, particularly where dolomite rocks prevail; but in a few localities (e.g. near Amadiéh) rice, wheat, and grapes flourish, the mulberry and silk are cultivated, and gall-nuts are obtained from some fine oak forests. Kurdistan was originally a Persian province, but though conquered by the Turks in the sixteenth century it has always boasted a practical independence, which the wild, inaccessible, and generally unproductive character of the country has helped the inhabitants to maintain.

Dr. Nansen's project for reaching the North Pole is remarkable in two ways, and in both respects he is in direct opposition to the hitherto accepted traditions of English authorities. He resolutely discards the Smith Sound route in favour of what may be called the Asiatic route, and he determines to rely on his ship rather than on sledges to achieve his object. It is impossible to help feeling there is much in the doctor's arguments, which are mainly based on the set of the great Polar current. So far as we know, this emerges by Greenland and washes both sides of that country in its southward course, therefore it may be assumed that it enters the Arctic basin from the opposite side, i.e., from where the great American and Siberian rivers and the intermediate oceanic stream, the Japanese Kuro Siwo, flowing through Behring's Straits, combine to produce a current with a general north-westerly flow. As Dr. Nansen tersely puts it, it is better to work with than against the forces of nature, so it is satisfactory to hail so plucky and decided an attempt to explore this portal of the Arctic unknown. The routes through Behring's Straits and to the north of Asia have been strangely neglected by our Arctic explorers and geographers, though Nordenskiöld's brilliant achievement lay in that

direction, and foreign men of science have often advocated the route. The obvious danger is that of being crushed by the ice-floes, and though Dr. Nansen's plan of falling back on his boats in this contingency does not sound particularly reassuring, it is impossible not to admire the daring spirit in which his project is conceived.

Cora's *Cosmos* publishes a carefully written series of articles by Signor C. A. Nallino on the measurement of a degree effected by Arab geographers in the reign of Al-Mamun. The author assumes the Arabian mile to be equal in length to 1,973.2 metres; and as  $56\frac{1}{2}$  of these miles were equal to one degree of a meridian, a degree under the latitude in question would measure 111,815 metres. This result only differs to the extent of 877 metres from the actual length, and this close approximation to the truth is undoubtedly due to compensating errors. Signor Nallino's paper is well deserving the attention of students of the history of geography.

Mr. Robert Michell contributes a paper to the *Scottish Geographical Magazine* in which he discusses some points of the ancient geography of Central Asia. He argues very successfully in favour of the view that Sinae and Serica were distinct regions, and identifies the ruins of Karakorum, in Northern Mongolia, as the site of the metropolis of the Sere, and the "Statio Mercatorum" of the Roman writers. Mr. D. J. Rankin, in the same periodical, gives some account of the Lower Zambezi, and of the fertile coal- and gold-yielding districts lying immediately to the north of it. The map which accompanies this article contains several original features.

Two Italian expeditions are once more on the way for the purpose of discovering the sources of the Jub, recently navigated by Capt. Dundas up to the rapids where Baron von der Decken's steamer was lost. Capt. Ugo Ferrandi starts once again from Barawa, and confidently hopes for greater success than attended his recent effort to proceed beyond Bardera; whilst Capt. Bottego and Grisoni have conceived the bold scheme of penetrating Somali-Land as far as Ogaden, and thence proceeding westward, through the country of the Arusi Galla, to Kafa.

Major Casati's article on Unyoro in *L'Esplorazione commerciale* of Milan presents us with a concise account of that military neighbour of Uganda, but contains little or nothing that is new. The showy map which accompanies it is a mere caricature.

Capt. Carvalho e Vasconcellos has published a *Relatório de diversos Mapas, Cartas, Plantas, e Vistas* belonging to the Cartographical Department of the Portuguese Ministry of the Marine. The catalogue fills some fifty pages only, and although several of the maps named and described are of interest, the collection as a whole strikes us as being singularly poor.

M. E. A. Martel publishes in the *Revue de Géographie* a careful survey of the stalactite grotto of Saint Marcel d'Ardeche, in the arrondissement of Privas. This grotto was discovered in 1835 by a sportsman, and deserves a visit even on the part of those who have already seen the more famous caverns of Adelsberg and Han, notwithstanding that its depth only amounts to 6,800 feet, and not to five miles or more, as stated in guide-books.

Dr. Hettner's *Die Kordillere von Bogotá*, published as a supplement to *Petermann's Mittheilungen*, is one of those geographical monographs which appear to be almost a monopoly of German explorers. The author visited the country he describes in 1882-4, and a popular account of his 'Travels' appeared in 1888. The present publication deals only with the scientific results achieved, and in presenting these the author takes careful note of all that has been done by his predecessors. He deals with the history of discovery and exploration, geology and hydrography, climate, vegetation, and fauna, and very fully with the inhabitants. There are five maps, illustrating the contours of the land the

geology, the vegetation, the density of population, and the distribution of the Indian tribes, and in addition to these eight geological profiles.

*Le Mouvement géographique* of Brussels publishes a new map of the region extending from the Sankuru to Katanga, Lake Mweru, and the Tanganyika, upon which are laid down the routes of Capt. Le Marinel, Stairs, and Bia. Dr. Cornet, who accompanied Capt. Bia, furnishes a short account of the geology of the country traversed, from which it would appear that the most recent rocks represented belong to the triassic age. Paleozoic rocks predominate, whilst eruptive rocks of ancient origin are widely distributed. Argenteriferous veins were discovered by Dr. Cornet in granite.

#### SOCIETIES.

ROYAL.—Nov. 17.—Sir J. Evans, Treas. and V.P., in the chair.—Notice was given of the ensuing anniversary meeting (Nov. 30th), and auditors of the Treasurer's accounts were elected.—The following gentlemen were admitted into the Society: Mr. F. E. Beddard, Prof. Le Neve Foster, Dr. Gadow, Prof. Gotch, and Prof. T. Jeffery Parker of Otago (elected 1888).—The following papers were read: 'On the Characters and Behaviour of the Wandering (Migrating) Cells of the Frog, especially in Relation to Micro-organisms,' by Dr. Kanthack and Mr. W. B. Hardy; 'On the Colour of the Leaves of Plants and their Autumnal Changes,' by Dr. Hassall; 'Stability and Instability of Viscous Liquids,' by Mr. A. B. Basset; and 'Observations on the Earthquake Shocks which occurred in the British Isles and France during the month of August, 1892,' by Prof. Hull.

ASTRONOMICAL.—Nov. 11.—Mr. E. B. Knobel, President, in the chair.—Prof. Elkin of Yale, Kapteyn of Groningen, and Seeliger of Munich, and Dr. Hermann Struve of Pulkowa were elected Associates; the Rev. J. B. Brearley and Messrs. H. Hancock, T. T. Knowles, A. T. Odell-Sorrell, E. Stroud, and J. Tatlock were elected Fellows.—Mr. Turner read a paper, by Prof. E. E. Barnard, on his discovery of a fifth satellite of Jupiter. It was first seen with the great Lick refractor on the evening of September 9th, on the eastern side of the planet. It was again observed at its eastern elongation on the 10th, and from the observation of this elongation combined with an eastern elongation observed on October 21st the following periodic time results,  $11^h 57^m 20^s.5$ . The period of  $11^h 50^m$  telegraphed to Europe was erroneously derived from the observed distances of the satellite. From seven eastern elongations Prof. Barnard estimates the distance of the satellite at its eastern elongation to be  $48'' 094$ , which corresponds to a distance from Jupiter's centre of 112,510 miles. The few observed western elongations give a distance of about  $1''$  less, and the orbit is evidently sensibly elliptical.—Mr. Maunders read a paper, by Mr. Burnham, on the motion of ζ Cancri—irregularities in which are believed to afford evidence of the existence of a dark companion star. Mr. Burnham remarked that this method of accounting for the discrepancies ought only to be adopted when all other means of explaining the irregularities have been found to fail, and he suggested other ways of accounting for the apparent irregularities.—Mr. Turner read a paper, by Prof. Barnard, on the discovery of a comet by photography. In a photograph of a portion of the Milky Way taken on the 12th of October he noticed a nebulous streak which he at once suspected to have been caused by a comet, and on searching the same region the next night he found a comet which had moved about  $1''$  further to the south.—Mr. Holmes gave an account of the discovery of a comet, which has since been erroneously suspected to be moving in an orbit identical with the orbit in which Biela's comet moved.—The Astronomer Royal read a paper on the photographic magnitudes of the Nova Aurigæ as observed at Greenwich. After decreasing to below the fourteenth magnitude it has since much increased in brightness, becoming nebulous in appearance.—The following papers were taken as read: 'Observations of the Variable Star S Ursæ Majoris,' by Mr. C. E. Peek; 'The Orbit of γ Coronæ Australis,' by Mr. R. P. Sellors; 'The New Star in Aurigæ,' by Mr. S. W. Burnham; 'On the Orbit of ε 2525,' by Mr. J. E. Gore; 'On the Systematic Errors of the Moon in Right Ascension,' by Mr. H. H. Turner; 'Probable Error of the Clock Correction when both the Clock Rate and the Instrumental Constants are found by a Least-Square Solution of a Single Night's Observation,' by Mr. J. T. Hendrick; 'Enlarged Star and Moon Photographs,' by Mr. H. C. Russell; 'Observations of Brooks's Comet (δ, 1892) and Swift's Comet (α, 1892) at the Royal Observatory, Greenwich,'—On the

Best Mounting for a Large Reflector,' by Mr. A. A. Common; 'On the Sidereal Period of the New Satellite of Jupiter,' by the Rev. A. Freeman; 'Nova Aurigæ,' by Mr. E. E. Barnard; 'Corrections to Hansen's "Tables de la Lune,"' by Mr. J. Gordon; 'On the Variation of Latitude as indicated by Recent Observations at the Royal Observatory, Greenwich,' by Messrs. W. G. Thackeray and H. H. Turner; 'Estimations of Magnitude of Nova Aurigæ, made with the Barclay Equatorial at the Radcliffe Observatory, Oxford,'—and 'Observations of Holmes's Comet (f, 1892), made at the Royal Observatory, Greenwich.'

BRITISH ARCHEOLOGICAL ASSOCIATION.—Nov. 16. Mr. C. H. Compton in the chair.—Some interesting discoveries on the site of the old palace of Bridewell, Blackfriars, were announced by Mr. Loftus Brock. During the progress of works of rebuilding on the site, Messrs. Mowlem have laid open the foundations of a long length of the western wall. It is carried on a series of arches of red brick, which spring from abutments of chalk, supported upon massive piles of elm, arranged in groups of twelve beneath each pier.—The Chairman exhibited a fine Gothic key, one of three used to open the ancient chest in St. Creak Church.—Mr. Langdon described a remarkable inscribed stone of granite which he has discovered in Lewannick Church, Cornwall. It has an inscription in Latin, and this is repeated in Ogam characters, this being the only known example in the country.—Prehistoric bronze implements, and the matrix of the ancient seal of Kelso Abbey, recently found in Caernarthenshire, were exhibited by Mrs. Lawrence, of Middleton Hall, and Mr. Griffith, of Bangor, the respective owners.—A paper was then read on the early Christian monuments of Glamorganshire, by Mr. J. Romilly Allen. These appear to date from Roman times to the period of the Norman conquest, those dating from 700 to 1000 A.D. being covered with interlaced and other patterns. Full-sized rubbings were exhibited, and also a complete series of photographs taken by Mr. Mansel Franklen, of St. Hilary.—Papers were read by Dr. Fryer upon the discovery of the site of an ancient chapel at Horrabridge, Devon, and on a celt which had been found at Swansea.

NUMISMATIC.—Nov. 17.—Sir J. Evans, President, in the chair.—Lady Evans, the Hon. Kathleen Ward, Prof. B. Lewis, Major A. Smith, Dr. W. Vost, and Messrs. F. A. Inderwick, Q.C., and V. A. Smith were elected Members.—Mr. H. Montagu exhibited a tetradrachm of Æge in Æolis, similar to Head, 'Hist. Num.', p. 478, of which only one or two other specimens are known; also the pattern shilling of Queen Anne of 1710, of which no current example was coined, and proofs of the shilling and sixpence of 1707 struck at Edinburgh, as well as a proof of the ordinary sixpence of 1707.—Mr. J. M. C. Johnston exhibited specimens of gold and silver bar money struck at Mozambique in the early part of the present century, and still legal tender there. These rare and curious pieces weigh respectively 222 and 396 grains, and bear marks of value and countermarks as guarantees of genuineness. They were received at the Bank of Mozambique from the highlands on the Upper Zambezi together with some gold coins of Abaga, one of the Monarchs of Persia, who reigned at Baghdad, A.D. 1263-1281. Mr. Johnston was of opinion that these Persian coins found their way into South-East Africa from India.—Mr. A. E. Packe read a paper 'On the Types and Legends of the Mediæval and Later Coins of England.' After remarking that the mediæval practice of placing religious mottoes on coins was derived from the Byzantine and Mohammedan coinages, the paper dealt with the English series. The chief point noticed was the connexion of the legend with the type in the case of the gold of the fourteenth and fifteenth centuries. It was suggested that the first verse of the penitential psalm on the leopard and half-noble could be connected with this type by the aid of a kindred text from Hosea, and that the legend on the two-leopard piece, the alchemical origin of which was accepted, probably induced the design on the succeeding noble in allusion to the Sluis victory. The type of Edward IV.'s angel was also referred to the overthrow of the Lancastrian party at the date of its issue. Other political allusions were remarked in the legends on the coins of later reigns, such as the execution of Lord Seymour of Sudley in some of those of Edward VI.; the discovery of Virginia and the parting with the Duke of Anjou in those on the ryals of Elizabeth; and the similar circumstances of their accession to the throne in that on her own as well as her predecessor's and successor's sovereign. The decline from Biblical legends to moral and finally purely secular sentiments in the next two centuries was commented on, and satisfaction was expressed that the unmeaning "Deus et tutamen" on the edge of the crown had been discontinued in the Jubilee issue.



**ZOOLOGICAL.**—Nov. 15.—Dr. A. Günther, V.P., in the chair.—The Secretary read a report on the additions to the menagerie during October, and called special attention to a fine male ostrich (*Struthio camelus*) presented by the Queen, and to a specimen of what appeared to be a new and undescribed monkey of the genus *Cercopithecus*, obtained by Dr. Moloney at Chindi, on the Lower Zambezi, for which the name *Cercopithecus stairi* was proposed. Attention was also called to the series of specimens of mammals, birds, and reptiles brought by Mr. F. Finn on his recent return from a zoological expedition to Zanzibar, and received from several correspondents of the Society at Zanzibar and Mombasa.—The Secretary exhibited (on behalf of Mr. T. Ground) a specimen of the Siberian pectoral sandpiper (*Tringa acuminata*) killed in Norfolk.—Papers were read: by Mr. G. A. Boulenger, on the remains of an extinct gigantic tortoise from Madagascar (*Testudo grandidieri*, Vaill.), based on specimens obtained in caves in South-West Madagascar by Mr. Last, and transmitted to the British Museum; the species was stated to be most nearly allied to *Testudo gigantea* of the Aldabra Islands,—by Mr. W. Bateson and Mr. H. H. Brindley, on the statistical results of measurements of the horns of certain beetles and of the forpices of the male earwig; it appearing that in some of these cases the males form two groups, "high" and "low," the moderately high and the moderately low being more frequent than the mean form in the same locality; and it was pointed out that this result was not consistent with the hypothesis of fortuitous variation about one mean form,—from Mr. O. Thomas, on a new monkey of the genus *Semnopithecus* from Northern Borneo, which he proposed to call *S. everetti*, after Mr. A. Everett, its discoverer,—and by Mr. G. A. Boulenger, on a blennioid fish from Kamtschatka belonging to a new generic form, and proposed to be called *Blennioidium petropauli*. The specimen had been obtained in the harbour of Petropaulovski by Sir G. Baden Powell in September, 1891.

**PHYSICAL.**—Nov. 11.—Mr. W. Baily, V.P., in the chair.—Mr. Porter was elected a Member.—The discussion on Mr. Williams's paper 'The Dimensions of Physical Quantities' was resumed by Dr. Burton.—The discussion on Mr. Sutherland's paper 'The Laws of Molecular Force' was reopened by Prof. Perry reading a communication from the President, Prof. Fitzgerald.

**ARISTOTELIAN.**—Nov. 21.—Mr. S. H. Hodgson, President, in the chair.—Mr. R. J. Ryle read a paper on 'The Nature of Matter and Force.' For philosophy the problem of the nature of force and matter is to be regarded as part of the wider problem of the nature of human experience. In illustration of the truth of this proposition we may contrast the views of Mr. Mill and Mr. Shadworth Hodgson respectively upon the subject of the reality of matter. From both these writers the views of Kant are distinguished by his insistence upon the pressure of an *a priori* factor in all objective knowledge. Without this element all experience of nature, whether for common sense or science, is an impossibility. Matter and force are the language of the physicist for the phenomena of the permanent appearing in space as the subject of changes conditioned by the principle of causality. The laws of these changes are the laws of motion; and Kant's generalization that natural science is throughout either a pure or applied doctrine of motion accords with the detailed investigations of modern physical and chemical science. The question then arises, How far are the doctrines of motion (as comprehended under kinematics especially) applicable to experience? Examination of this question leads to the conclusion that these doctrines are not properly to be called descriptions, but rather symbolic methods of representation for the isolated treatment of problems which experience never presents but in combination. A philosopher's definition of motion which is to be applicable to objects of experience must differ from the ideal motion of the mathematician. The word "force" is a derivative conception from cause, and modern definitions, which discard the use of the word as a cause of motion in favour of it as a measure of motion, do not, in reality, succeed in discarding the causal conception, but, in fact, only supplement this by the addition of a quantitative character to the causal conception. Here, as elsewhere, the fields of science and metaphysics must be held distinct.—The paper was followed by a discussion.

## MEETINGS FOR THE ENSUING WEEK.

- Mon. Royal Academy, 4.—Chemistry, Mr. A. H. Church.  
 London Institution, 5.—Curiosities of Bird Life, Dr. B. Bowdler Sharpe.  
 —Institute of Actuaries, 7.—President's Inaugural Address.  
 Society of Arts, 8.—The Generation of Light from Coal Gas, Lecture II, Prof. V. Lewis (Cantor Lecture).

- Mon. Geographical, 8.—To Lake Bangweulu and the Unexplored Region of British Central Africa, Mr. J. Thomson.  
 Tues. Civil Engineers, 8.—The Manufacture of Small Arms, Mr. J. R. R. R. R.  
 Wed. Royal, 4.—Anniversary.  
 —Society of Arts, 8.—The Copper Resources of the United States, Mr. J. Douglas.  
 —Microscopical, 8.—Conversations.  
 Thurs. Royal Academy, 4.—Chemistry, Mr. A. H. Church.  
 —London Institution, 6.—Photographs of Flying Bullets, Prof. C. V. R. R.  
 —Chemical, 8.—Formation of Orcinol and other Condensation Products from Dehydracetic Acid, Mr. J. N. Collie.  
 —Linnean, 8.—Notes on *Ecodoma cephalotes* and the Fungi it Cultivates, Mr. J. H. Hart, 'Small Collection of Crinoids from the Sahul Bank, North Australia,' Prof. F. Jeffrey Bell; 'Descriptions of Twenty-six New Species of Land-shells from Borneo,' Mr. E. A. Smith.  
 —Antiquaries, 8.—Report as Local Secretary for Westmoreland, Mr. H. S. Cowper; 'Roman Remains found at Colchester,' Mr. H. Laver; 'Remarkable Wooden Busts surmounting the Stalls in St. George's Chapel, Windsor,' Mr. W. H. St. John Hope.  
 Fri. Philological, 8.—Notes on Philology, Mr. H. Bradley; 'Queen Elizabeth's letter,' Dr. F. J. Furnivall.

## Science Gossip.

A THIRD edition of Mr. Robinson's 'English Flower Garden' will be published early in December by Mr. Murray. It will be to a great extent a new work. The text has been thoroughly revised and in great part rewritten, and the type has been reset, while many new woodcuts will be given, both in addition to and in place of those which have already appeared.

At the Royal Institution, Sir Robert Ball, F.R.S., will deliver the usual six lectures adapted to a juvenile auditory. His subject is 'Astronomy,' and he commences on Tuesday, December 27th.

ANOTHER small planet, previously overlooked, was found by Dr. Max Wolf, of Heidelberg, to have been registered on photographic plates taken by him on the 23rd and 29th of August. It is not only difficult to find names for all the members of this numerous family, but even their numbering has to be delayed lest it be misplaced. The whole number now known would seem to amount to 343.

TOWARDS the end of December, Mercury will be approaching greatest western elongation, which he does not reach until New Year's Day. All the other large planets will be visible some part of the night throughout the month. Venus will be a brilliant object in the south-eastern sky in the morning for some hours before sunrise, passing from Libra into Scorpio, and being in conjunction with the moon on the 16th prox. Mars is in Pisces, and sets about midnight. Jupiter is in the eastern part of the same constellation, and very conspicuous during the first half of the night in the south and south-west; he will be in close conjunction with the moon on the 27th prox., an occultation taking place in latitudes more to the south than any part of Europe. Saturn is still in the western portion of Virgo, and visible in the morning, rising throughout December not long after midnight.

## FINE ARTS

## CHRISTMAS BOOKS.

THERE do not seem to be quite so many expensive Christmas books as usual, and their illustrations are not so splendid, generally speaking, nor is their binding quite so gorgeous; yet they have quite as much literary merit as their predecessors, and their subjects are just as well chosen. Among the best and most pleasant is *The Pilgrims' Way*, by Julia Cartwright (Mrs. H. Ady) (Virtue & Co.), which is a capital specimen of the descriptive narrative of which Wilkie Collins's 'Rambles beyond Railways' and his brother Charles's 'Cruise upon Wheels' were among the first and best examples. *The Pilgrims' Way* extends from Winchester to Canterbury, and is still marked along the Surrey hills and the flank of the Kentish Weald. It had been a British trackway used even before the coming of the Romans, and some allege (Mrs. Ady wisely puts in a cautious "it is said") ingots of Cornish tin have been found by the side of the Way and testify to difficulties Carthaginian

traders had with rapacious natives on their journey from Marazion to Rutupiae! There is better evidence of British earthworks, Roman villas, baths, and coins. Among the distinguished pilgrims who used this way was Henry II., who in July, 1174, had landed at Southampton, and many local names indicate its popularity, such as Pilgrim's Lodge, Pilgrim's Ferry, Palmer's Wood, and Paternoster Lane. Indeed, in various places it is still recognized as the "Way." Mrs. Ady's pleasant narrative of her latter-day pilgrimage has already been published in the *Art Journal*, and therefore need not detain us longer than is necessary to say that she possesses a quick and sympathetic eye for what remains of antiquity (and they are many) still adorn the route. Nor is she a less agreeable companion over grassy slopes, lonely and devious roads (the Way did not, although it ran parallel to some of them, follow the larger main thoroughfares), and lofty downs. The journey is made more pleasant and cheerful by Mr. A. Quinton's charming landscapes and other cuts of architectural, historical, and picturesque morceaux. The binding of this book is an offence in decorative art.

Although there is a good deal of padding from old coach bills and advertisements, too many pugilistic legends and biographies of defunct coachmen, in *The Brighton Road* (Chatto & Windus) Mr. C. G. Harper's account of the five days' tramp he says he performed in a leisurely fashion from London to Brighton, which is cleverly illustrated with cuts from his own drawings, is very much more welcome than his 'English Pen Artists of To-day' we reviewed not long since. Mr. Harper is a humourist of a good stamp, much in love with antiquity, and has a fine eye for the charms of the route, a just taste for the legends gathered about its houses, woods, and churches, and a determination to be original and energetic. His attempts to whitewash the Prince Regent are, except so far as regards the development of London-super-Mare, fruitless and hardly sincere, although he, possibly out of "mere cussedness," falls foul of Thackeray because of 'The Four Georges.' He is in touch with the old-world associations of such relics as Cuckfield Place, Slaugham Place, and Whitfield's Hospital at Croydon, their pleasant restfulness and peace; the way in which he describes that once fair and homely old town, the Croydon of our youth, is comforting to us, while his comments on modern Croydon and its many Boards are by no means unwelcome. His book, in fact, is extremely readable, and our thanks are due to him for his neat and spirited cuts.

*Nooks and Corners of Herefordshire.* By H. T. Timmins. (Stock.)—This is a comely and well-illustrated volume, rich in notes and sketches, chiefly architectural and picturesque. The author, it seems, gathered his materials afoot. He is not an architectural authority, and much of his archaeology must be taken with reserves; but he is competent to enjoy and make others enjoy what he met with in rambles amid the "nooks and corners" of a county which, in one sense, may be called one of the corners of England, so little known, comparatively, are some of its best, freshest, and most homely features—so little, apart from Hereford city, has been written about what it contains of relics large and small: the misereres of All Saints', the churchyard cross of Bosbury, the detached wooden bell-towers of the churches of Yarpole and Pembridge; the beautiful chalice at Bacton, which Mr. Timmins thinks was made about 1500, but is much older (it and a still finer one at Leominster are the only specimens of an approximate antiquity in the county); the noble monument called "Arthur's Stone"; a cromlech near Dorstone and Moccas, with a horizontal slab, 20 ft. in length, still poised on its uprights; and many a border fortress of mediæval building and hill camps of various forms and ages. Although

we should have liked sketches of the sepulchral monuments of stone in which Hereford churches are exceptionally rich, we commend this book as an honest and pleasing companion in a district where there is much to see.

*Cairo: Sketches of its History, Monuments, and Social Life.* By S. Lane-Poole. (Virtue & Co.)—The author of 'The Art of the Saracens in Egypt' has compiled freely and borrowed largely from previous works of his of a more ambitious character. He has revised the materials and adapted the whole according to the latest authorities, and capped the work with a supplementary chapter upon the "admirable results" and "signal success" of British administration in Egypt during the last ten years. His sketches are made attractive by an easy, yet concise style, while the woodcuts are of all sorts of subjects; many of them seem familiar to us. Mr. Poole's notices of antiquity benefit by his great attainments; his conclusions as to the changes effected by the Khedive Ismail are summarized thus:—

"It is all very well for artists and antiquaries—people who, like myself, care more about the past than the future—to groan over the changes which are taking effect in Egypt under European influences; but it is perfectly obvious that these changes are, and have long been, inevitable. It is as much a waste of time to lament the passing away of the old order in Cairo as to deprecate the triumph of incompetent democracy in England. We have to deal in both cases with *faits accomplis*, and there is no use regretting what is past mending."

Graced by pretty drawings, marred by American spellings, *Play in Provence*, by Joseph and Elizabeth Pennell (Fisher Unwin), is readable and bright. Its authors give us the impression of not knowing their Provence well. The larger and the most characteristic part of Provence lies east of the main railway, and they confine themselves almost wholly to the west. Their acquaintance with the modern Provençal literature, even of the Papal county, is limited, and while they tell us of Mistral, and of the gardener who was born, as he wrote, "dans un jardin," "d'un jardinier et d'une jardinière," they neglect the greatest of the poets to whom the revival of the Avignonais dialect is due—Aubanel. Mr. and Mrs. Pennell supply a pleasant account of the festival of the *Maries* at *Saintes-Maries*; yet they have not, it would appear, visited St. Maximin and La Sainte Baume at the Whitsun festival, nor seen the fires of St. John's Eve on the heights which line the valley which leads from the capital of Provence, Aix, to its loveliest cathedral. The Western Provençal legend of the coming of Mary Magdalen to Provence is told, but not the eastern, which relates how she came with Martha and Lazarus, and how these set up shop-keeping in Marseille, while the Magdalene was borne by angels to the cave in the Sainte Baume where she lived for forty years, and where St. Louis was but the first of an immense line of royal pilgrims who, since the first crusade, have visited her church. The Sainte Baume guides, as they conduct the visitor to the top of the great cliff—a wall of rock ten miles long, from which the eye ranges northward till it discerns the glacier of Mont Pelvoux in Dauphiny, as far off as is Metz from Paris—still quaintly tell how the Pilon which stands on the summit commemorates the visits to the Magdalene of our Blessed Lord, "qui la visita les quatre grandes fêtes de l'an." When the sainted woman's end drew near, she prayed for Christian sacrament, and was once more borne by angels, this time but a few miles, to the underground church where St. Maxime shrouded her, and she was buried. At St. Maximin rose the glorious shrine in which the Magdalene's skull plated in gold was kept, and is still shown. It became one of the greatest places of pilgrimage of France, and the rich army contractor who was afterwards hanged by Catherine de Médicis could find no worthier object of his gifts, and placed there an altar, by an unknown

(in spite of guide-book names) painter, which is among the most interesting known. In the present century four fine Gallo-Roman carved stone coffins were dug up in the Roman crypt—one of the earliest Christian churches in the world—and two there are shown to the pilgrims as the tombs respectively of St. Maxime and the Magdalene. Mr. and Mrs. Pennell, next time they go to Provence, must start from King René's capital after seeing the great carved gates, the wonderful "Triptych," and the tapestry said to have once been the glory of old St. Paul's. The dedication of the book to Miss Preston, "who was the first to turn our attention, as well as that of all other English-speaking people, to the country of Miréio," is a little exaggerated. Mr. and Mrs. Pennell have, as yet, sketched for us but the mere fringe of Provence. Later on, perhaps, they may strike its centre.

*Welsh Pictures drawn with Pen and Pencil.* By Various Writers. (Religious Tract Society.)

—In spite of a wilful mode of spelling proper names and assertions more patriotic than wise, such as that "Wales has a more flourishing literature than any country of its size," this is a well-meant and intelligent attempt to compress into a very small space a great deal more matter than that space could hold. The writer of the notice of Pembroke in eighteen pages, some of which are half covered by cuts, is laudably anxious to apologize for the hideousness of those innumerable chapels which record at once the religious fervour and the quarrelsomeness of the natives, and he speaks of them as the "pet aversion of professional tourists." What is a professional tourist? Many of the cuts in which the book abounds are good and effective, but the majority are mechanical and unsympathetic; for instance, that of the cromlech at Pentre Evan has none of the majesty of that grand monument, and 'Bishop Gower's Chapel, St. David's,' is a libel. The selection of subjects for the cuts is disappointing. On the whole, the Religious Tract Society should have 'Welsh Pictures' painted again by more competent hands.

*Inns of Court and Chancery.* By W. J. Loftie. With many Illustrations by H. Railton. (Seeley & Co.)—This handsome volume is a republication from the *Portfolio*, but this is not stated. The etchings, though a little hard and heavily touched, not to say thin, are brilliant, crisp, and firmly drawn. These qualities to some extent make up for a too frequent lack of breadth and richness of tone which in etchings are precious qualities. Topographically speaking it would be as hard to overpraise them as it is to leave their mannerisms unnoticed. Though less ambitious, the woodcuts, which abound throughout the book, are much more acceptable to artistic eyes, and some of them are quite excellent examples of their kind; for instance, the 'Gate House, Lincoln's Inn,' and 'Serle's Gate, Lincoln's Inn.' Mr. Loftie propounds sundry ingenious, but not quite satisfactory theories about the Roman occupation of London. He points out, with more safety, that there are but three Norman buildings above ground in London (apart from Westminster), and of these the round part of the Temple Church demands and receives his warmest sympathy on account of its cruel treatment by the restorers, who were headed by Smirke, whose proceedings are but feebly censured when they are styled "vandalism." They were carried out at an enormous expense. It is said that 50,000*l.* was squandered on them, and although we must take exception to some of Mr. Loftie's strongest terms in describing what was done on this occasion, there can be no doubt that utter destruction would have been, on Truth's account at least, a preferable fate to this wonderful "restoration." Nothing that is quite genuine remains in or of a building which had

escaped serious meddling for five hundred years (1185–1685). After this successive attacks were made on it, with more or less ruinous effects, till the fatal restoration of 1840. What Wyatt did to the tombs at Salisbury was not unlike Smirke's proceedings in regard to those in the Round Church, with this exception, that he did not entirely recarve them, as Richardson did when he recut the Purbeck marble effigies of the Templars. Mr. Loftie's account of the various Inns of Court is lively, comprehensive, and readable, and he relates their histories, architectural, historical, and social, with a zest which cannot fail to carry his reader along with him. Of course we cannot endorse the severe criticisms of Mr. Loftie—who was not, to our knowledge, bred an architect—on the merits or demerits of various designers, some of whom he describes in regrettable terms. For instance, he speaks of a living gentleman as "too proud or too ignorant to be able to imitate the charming work of a hundred and fifty years ago which he destroyed." On the other hand, we are at one with him in what he says of the wonderful operations on the chapels of various Inns of Court, to say nothing of their halls. Besides this, we agree with him in admiring the modern hall and library of Lincoln's Inn by Hardwick, which, nevertheless, we refuse to compare with Street's Courts of Law. Mr. Loftie has forgotten to denounce the stupid meddling which destroyed the once charmingly simple and graceful fountain in the Temple, dear to Goldsmith, Johnson, and Burke, and celebrated by Dickens. As Mr. Loftie includes the neighbouring streets as well as the Inns it is his business to illustrate, it would have been welcome if he had told us who was Took, who survives in the court which bears his name, and what were the fortunes of the Bream who owned the buildings whence this journal issues.

Mr. L. Morris's *A Vision of Saints* (Cassell & Co.) appears once more, illustrated by twenty indifferent typographers after pictures by old masters and contemporary portraits. — *Days with Sir R. de Coverley* (Macmillan) is a reprint from the *Spectator*, with a number of brilliant and delicate designs by Mr. Hugh Thomson. It is a crown octavo edition of a book published in quarto six years ago, and now calls for remark only on account of the freshness and spirit, the crisp and neat draughtsmanship of the cuts which truly "adorn its pages." Of course, the notion of illustrating the *Spectator* with designs is older than the *Penny Magazine*, which was enlivened with a capital set of cuts in wood. Mr. W. H. Wills's venture remained till Mr. Thomson's the best of the kind.

It has often been said that the worst book Hawthorne ever wrote is the *Wonder Book for Boys and Girls*, for which Messrs. Osgood, McIlvaine & Co. have induced Mr. W. Crane to furnish a number of spirited designs, printed in colours, and conceived and executed in his characteristic manner. In most of the important illustrations Mr. Crane has failed to do justice to his own powers of imagination and design; nay, even his technical skill is not a little at fault in the long-legged, small armed, and girlish Perseus, who deludes the Graie in one cut, and in another is armed by three very lengthy nymphs. The legs of Epimetheus, facing p. 80, are very queer indeed. On the other hand, although not up to Mr. Crane's standard, three or four of the plates are much better than the rest, while nearly all the headpieces and tailpieces to the chapters are excellent. We like best of all 'Bellerophon at the Fountain' and the frontispiece.

Of all the *picaresque* histories, none has more of the true Spanish flavour than Quevedo's *Pablo de Segoria, the Spanish Sharper*, which is the most compact of wit and humour, and, it must be owned, the most likely to shock the British matron. It is not that there is in 'Pablo,' as the English know it,



anything unfit to be read by modest people; but when 'Tom Jones' and 'Don Quixote' are called "free," the history of the "Sharper" may be said to call for apologies of a sort when over-particular readers are considered. Accordingly, when Mr. Fisher Unwin set about to reprint it, he adopted the English version of Pineda, who, in 1798, revised the translation of Capt. John Stevens (1734). This version—certain improprieties of language, if not of ideas, being eliminated—fills a superbly printed and stately tome, which is adorned with a host of those almost incomparable designs which the vivacious and brilliant pencil of M. Daniel Vierge (Urrabieta) furnished to the Paris edition of 1882, and twenty which have been added since. The Paris edition made a prodigious sensation, and, as it deserved to do, covered the illustrator with glory. The English edition will revive in this country the old popularity of 'Pablo de Segovia,' and spread amongst us the reputation of M. Vierge. To those not acquainted with the best book illustrations in France the designs will be a revelation, fresh, intense, and abounding in vigour, "colour," spirit, and fun, excelling in the minutest details and very delicate draughtsmanship, while so apt to the subject are these designs that no Briton will in future think of Quevedo and his 'Pablo' without blessing M. Vierge. To this issue Mr. J. Pennell has added a preface of rapturous praise of the artist, of whom he writes as if no one had previously illustrated a book with equal success and genius. In fact, he uses terms so extravagant that not even the great merit of his client justifies them, while he seems to think few so competent as himself to judge of art for books. In these raptures Mr. Pennell loses his head, and indulges in phrases as uncritical as they are rash. A much more solid and sober contribution to this volume is Mr. H. E. Watts's essay on the life and writings of Quevedo.

Messrs. F. Warne & Co. have republished, with the addition of photogravures of fair quality in some respects, but otherwise dark and hard, and with new arrangement of the matter, their *Abbeys, Castles, and Ancient Halls of England and Wales*, by J. Timbs and A. Gunn. This issue is in three handy and closely printed octavos, of about six hundred pages each, and, for popular use, is not unwelcome. The letterpress is said—we do not know when or to what extent—to have been revised and re-edited. If that be the case, it is our duty to say that not a little of the work wants bringing up to date. For instance, it is stated of Blenheim that it possesses "a splendid collection of pictures, containing specimens of almost every eminent master of every school," to say nothing of the famous gatherings of miniatures and china, which comprise about a dozen portraits of Mary, Queen of Scots! These volumes abound in terse legends and anecdotes, and descriptions more picturesque than the German photogravures; but it is wonderful how many times the writer is beside the mark. Thus about Dorchester "Priory" (!) there is a page, although hardly a scrap remains, except the church, to which only two words are vouchsafed, although one of the noblest relics of its kind in England.

#### ART FOR THE NURSERY.

*The Dragon of Wantley: his Rise, his Victory, and his Downfall.* By O. Wister. Illustrated by J. Stewardson. (Lippincott.)—This well-printed book contains the fine old legend of Derbyshire converted into a sort of story for children of a larger growth and a limited sense of humour. It is readable, and the cuts are not without a good deal of cleverness.—*Fairy Tales of a Parrot*, by A. C. Stephen, illustrated by T. Ellis (E. Nister), we seem to have seen before, but it is welcome because of the vivacity of its letterpress and the cleverness of Mr. Tristram Ellis's designs. The letterpress, by Mr. Condie

Stephen, is a version (intended for juvenile readers) of a Persian collection of tales, and it is extremely well worth reading, although the adaptation has deprived it of much local colour. Thus a dervish addresses a sultan as "Sire." One of the legends is a curious version of the story of Pygmalion.—We began to read '93; or, *the Revolution among the Flowers*, by F. Byng (Fisher Unwin), with feeble illustrations by Hilda Fairbairn and others; but mixed up with a children's dialogue we came upon the terms "Radical," "Liberal," "Conservative," "Ireland," and "Home Rule," upon which we shut up the book.

*The Queen of the Goblins*, by W. Pickering, illustrated by O. Cockerell, and *Darton's Leading Strings*, are alike published by Messrs. Wells Gardner & Co. The former is a legend of subterranean realms, the author's ideas about which are so confused that in the same paragraph we are told "there is everlasting darkness in Goblindom" and that "it is easy to discover by the expressions in their [the goblins'] faces that it is well past the time of sunset" on the surface of the earth. How in the everlasting darkness these expressions were to be discovered is a mystery Miss Pickering has forgotten to solve, although both before and after the above she is careful to tell us that the colours of the gnomes were various and distinguishable. Miss Olive Cockerell, who supplied the cuts, has some very pretty notions of the grotesque in design, but her technical education has been so deplorably neglected that their expression is painfully inadequate. The latter volume is intended for children of a smaller growth. The letterpress is decidedly juvenile; the cuts are most mixed, some being very clever indeed, original, spirited, and skilfully drawn; others illustrate the depths of incompetence.—*The Clocks of Rondaine, and other Stories*, by F. R. Stockton (Low & Co.), is variously illustrated, and contains a number of carefully written tales by a man of lively and vigorous imagination. Of these narratives the second, called 'A Fortunate Opening,' seems to be the best where all are thoroughly well adapted for boys' reading. Some of the cuts are trivial, but they are generally artistic and creditable to the education of the draughtsmen.—There is an immense amount of fun in *The Bull Calf, and other Tales*, by A. B. Frost (Nimmo), and we cordially commend the series of comical sketches of which it consists to boys, whether old or young. Mr. Frost is a capital artist.—*Merry Moments for Merry Little Folk*, rhymes by R. E. May, illustrations by E. J. Harding (Warne & Co.), is, excepting some pretty faces of children on the title-page, commonplace and rather weak. By the same firm are issued *The Coming of Father Christmas*, by E. F. Manning, which calls for no particular criticism, except that it is not beautiful; *The A B C of Nursery Rhymes*, by A. J. Johnson, which contains some clever cuts in gaudy colours; *From Toy-Land*, which will do for innocent infants, and is not quite so gaudily coloured as is usual with books designed for British nurseries; and *Our Noah's Ark*, which is an ingenious, babe-bewildering category of movable pictures.

#### Five-Part Essay.

An interesting discovery has just been made in the British Museum. Among the fragments of the Parthenon, for which no place had hitherto been found, was a small torso, which had always been regarded as that of a Lapith from one of the metopes. But Herr Schwerzeck, a young sculptor from Vienna, who has for some time been engaged upon a restoration of the pediments of the Parthenon, when he examined this torso, came to the conclusion that it was part of the boy who stands leaning against the statue of Leucothea in the west pediment. The torso was

at once dismounted from its modern pedestal, and found to fit the place which had been suggested for it. We may add that lately several pieces have likewise been found to fit on to the equestrian figure from the Mausoleum. This was the discovery of one of the Museum masons who had already been fortunate enough to find the right places of nineteen fragments of the Parthenon sculptures.

At Messrs. Doulton's pottery, on the southern embankment at Lambeth, may, for a short time, be seen an heroic-size statue of Prof. Fawcett, seated in a characteristic attitude in a chair, while Victory, standing behind, crowns him with laurel. Designed by Mr. Tinworth as a memorial of Fawcett, the likeness to the life of the face and figure is decidedly good, and, though a little prosaic, by no means unsatisfactory. The treatment of the costume is not quite so simple and restful as one might desire, but it is intelligent and well studied. The composition of the figures and general lines of the group as a whole is decidedly respectable and suited to the subject. But we feel doubts about the professor's feelings if he had known there was a full-size Victory standing behind him with a wreath for his bare head. The execution of the group, although the surface is rather rough, is sound, accomplished, and studied as to the essentials of the technique. The material, a sort of terracotta of a pale buff colour, with a sub-tint of the rose, lends itself to a facile method of execution, and is, no doubt, extremely durable. On the other hand, in the vile atmosphere of London, it is not hard to imagine what, in spite of possible cleanings, an unlovely object this memorial may become before many years have passed away. On the lofty pedestal are eight panels with bas-reliefs of subjects appropriate to the life and motives of the professor. The designs and execution of these bas-reliefs are the weakest elements of the work. It is to be erected at the Lawn, South Lambeth.

It is our duty to record the approaching retirement of Mr. Louis Fagan, Assistant-Keeper of the Prints, British Museum, from the post which he has held during the last twenty-four years with much advantage to visitors to that department. During this long period Mr. Fagan has acquired a very considerable and thoroughly comprehensive knowledge of the varied treasures with which he has been associated. This knowledge and his other accomplishments their possessor has, with unusual courtesy, employed in the service of all who sought his aid in Bloomsbury and elsewhere. Apart from this he has been engaged in arranging the national collection of the works of several British and foreign engravers and the large collections of foreign portraits and historical prints of various kinds. Of recent years Mr. Fagan has devoted himself to the preparation of a complete catalogue of the Italian drawings preserved in the Print Room, which it is presumed will soon be printed. Ill health compels Mr. Fagan to take the step which we all regret. Two years ago, hoping to recruit his strength, he went for a voyage round the world. He is now advised to repeat this experiment, and therefore he will, in March next, start for Japan.

An exhibition of original drawings by M. Daniel Vierge will be held in London early next month. Amongst others the drawings will include the series of original designs for Quevedo's picaresque novel 'Pablo de Segovia,' which are reproduced in the edition just published by Mr. Fisher Unwin, which we review among the "Christmas Books."

To-day (Saturday) the Society of Painters in Water Colours holds the private view of its Winter Exhibition, which will be opened to the public on Monday next. The same is the case with the Fine-Art Society's Historical Collection of Miniatures and Enamels.

A STARTLING appeal for 20,000*l.* is now being

made by the Chapter of Lichfield, for what they are pleased to call "the needful reparation" of their cathedral church. As this scheme includes the entire renewing of the roofs upon what the architects believe to have been the thirteenth century lines, while the present roofs are thoroughly sound and excellent of their kind, we are astonished at the audacity of the language which the Chapter have sanctioned. The roofs and other parts of the church that it is now proposed to sweep away are chiefly due to the energy and skill of the great bishop of the Restoration period, Bishop Hacket. It is a monstrous thing to try to blot out this page of history as told in the fabric of Lichfield Minster.

SOME time since we wrote admiringly of Mrs. Guild's fine portrait bust of Mr. G. F. Watts, R.A., which was then just finished in plastic material. We have now the pleasure to add that a cast, fully finished in bronze, has been given by Mr. William Agnew to the Whitworth Institute of Manchester, where it will occupy an honourable place.

IN the Goupil Gallery, New Bond Street, may be seen one hundred and twelve pictures by M. Adolphe Hervier, a painter of the category of Diaz de la Pena and Jules Dupré, who died in 1878, and during his long life displayed his fine taste for colour and deep tones of exceptional force and wealth, chiefly in landscapes and views of streets in old Norman villages, farm-houses, and interiors with limpid depths of shadow and powerful illumination which had a peculiarly rich impasto of the Rembrandtesque sort. We admire most among these very interesting works No. 8, 'Old Houses'; 'Court-yard' (9), which has a Goya-like tonality and silveriness; 'Washing Day' (15); 'Farm at Auvers' (16); the glowing 'Village by the River' (26); and the bronze-like depths of the gloomy and impressive 'Twilight' (30).

MESSRS. BOUSSOD, VALADON & Co. will shortly publish a portfolio of twenty-four silver prints, photographs from the principal pictures of the Whistler Exhibition which was held in their gallery in the spring of this year.

A COPY in glass mosaic from the famous picture in that material by an artist of the twelfth century, and remaining in the Capella Palatina at Palermo, has been added to the collection at the South Kensington Museum.

MESSRS. MACGIBBON AND ROSS, the authors of 'The Castellated and Domestic Architecture of Scotland,' having brought that book to a conclusion, are now engaged upon a similar work on the 'Ecclesiastical Architecture of Scotland.'

IN our paragraph in last week's "Gossip" on Mr. Collingwood's 'Life of Ruskin,' the name of Mr. Walter Severn was erroneously substituted for that of Mr. Arthur Severn.

THE Athenian Archaeological Society has carried out some excavations on the site of ancient Corinth, which have resulted in the discovery of a considerable building belonging to the sixth or fifth century B.C. It resembles the *Theatoleon* of Olympia, where dwelt the sacred magistrates of the Elians. Near this building two others were found which have not as yet been completely cleared out. One of these is of enormous size, the remains of its columns showing a diameter of more than two metres. Several *figurini* in terra-cotta of good period came to light at the same time.

AMONGST the latest buildings discovered at Epidaurus one of great importance is the *crepidoma* of a small temple built of *poros lithos*, which is thought to be the Aphroditon named in one of the inscriptions of the Asclepieum. This is probably the shrine of which Pausanias speaks, calling it the temple of Aphrodite.

THE American School of Athens will shortly resume its excavations of the Herseum of Argos

and at Sparta, both of which have already begun to give fair promise for the future.

ACCORDING to the Athenian journals the police have sequestered some antiquities on the eve of their exportation, amongst which is a relief with the inscription "Aristion," representing the soldier running into Athens with the news of the victory of Marathon.

## MUSIC

### THE WEEK.

ST. JAMES'S HALL.—London Symphony Concerts.  
CRYSTAL PALACE.—Saturday Concerts.  
COVENT GARDEN.—'Faust,' 'Otello.'

MR. HENSCHEL'S programme on Thursday last week was as usual concise, but admirably chosen. The first item was an Overture in E by Schubert, composed in 1819, and probably now performed for the first time in England, as it has only been recently published. It is an extremely vigorous piece, less tuneful than is usual with Schubert, and it might pass very well for the prelude to a tragic opera. There is one singular foreshadowing of a phrase from the first movement of the Symphony in C, No. 9, and another of the famous *sforzando* notes in the *finale* of that work. Herr Hugo Heermann repeated his fine performance of Brahms's Violin Concerto, which he had given on the previous Saturday at the Crystal Palace, and also played Mozart's familiar Adagio in E extremely well. A fair amount of justice was rendered to Wagner's delicate little sketch 'Träume' and 'Siegfried's Rheinfahrt' from 'Götterdämmerung'; but the orchestra was heard to the greatest advantage in Haydn's Symphony in B flat, No. 12 of Messrs. Breitkopf & Härtel's edition, of which a very bright and crisp performance was given.

The Schubert programme at the Crystal Palace last Saturday did not include any additions to the repertory, concert managers and conductors being singularly slow to avail themselves of the recently published works, which, of course, were previously for the most part inaccessible. We never hear any of the early symphonies, some of which are full of interest and beauty, nor any selections from the composer's more mature dramatic works. The fine Overture to 'Fierabras' was, it is true, included in Saturday's scheme, but this piece was published long since. The statement in the programme book that the score of the opera only exists in MS. is of course incorrect, though it was true when the overture was last performed in 1872. Three movements from the 'Rosamunde' music were given, and also the variations from the Quartet in D minor, played by all the violins, violas, and violoncellos of the orchestra. This was an act of vandalism, but happily it proved singularly ineffective, and is, therefore, not likely to be repeated. Amendments were made, however, by a truly magnificent performance of the great Symphony in C, No. 9. The Crystal Palace orchestra has rarely, if ever, been heard to greater advantage. Mr. and Mrs. Henschel were both unexceptionable in an interesting selection of *Lieder*.

The repetition of 'Faust' last Saturday evening was interesting on account of certain unfamiliar features in the cast. Signor Cremonini's impersonation of the rejuvenated hero is immature, but on that account,

perhaps, appropriate. The young performer was at his best in the Garden Scene, in which he sang with considerable charm. Miss Esther Palliser has followed up her success as Brangäne by an embodiment of the more important part of Marguerite, still more noteworthy for girlish grace and vocal excellence. It was throughout an example of the art which conceals art, and though not, perhaps, dramatically powerful, was certainly one of the most charming impersonations of the character ever witnessed. Signor Aramis, who undertook the rôle of Valentine, went through it carefully, but did not make any considerable effect, either vocally or dramatically.

Verdi's 'Otello' was revived under favourable circumstances on Tuesday, the performance being, on the whole, one of the most satisfactory of the present season. Signor Gianini, a useful if not a captivating artist, gave a conscientious embodiment of the Moor; and Madame Melba was vocally perfect as Desdemona, though her acting was deficient in passion and animation. The Australian *prima donna* is evidently naturally cold in temperament, but the charm of her voice atones in great measure for her dramatic feebleness. M. Dufriehe has improved upon his original conception of Iago, and his impersonation was throughout careful and intelligent, if not so striking as that of M. Maurel. The minor parts were in capable hands, and the *ensemble* was admirable, the orchestra and chorus deserving unqualified praise.

### CONCERTS.

THE concerts of the Royal Artillery Band, given four times a year at St. James's Hall, are not public in the ordinary sense of the term—that is to say, admission cannot be gained by payment. But criticism was invited of the performance on Friday last week, and the opinions elicited have been, on the whole, extremely favourable. In Germany military band players frequently learn stringed as well as wind instruments, but with us it is the exception rather than the rule, and the Royal Artillery Band is, therefore, a noteworthy force, consisting as it does of nearly a hundred competent players, who, under their present conductor, Cavaliere Zaverthal, have attained a high degree of proficiency. Last week's programme contained Schubert's 'Unfinished' Symphony in B minor; Bizet's 'L'Arlesienne' Suite, No. 1; Liszt's 'Hungarian' Rhapsody in F, No. 1; and smaller items, all of which were most smoothly and carefully rendered, though the playing was open to the charge of tameness, as if the executants did not feel the music they were interpreting. This, however, was the sole defect, the tone both of strings and wind being as satisfactory as could be expected.

The performance of 'Elijah,' under the auspices of the Royal Society of Musicians, on the evening of the same day at St. James's Hall, was decidedly more satisfactory in an artistic sense than that of 'The Messiah' in Westminster Abbey last year, the chorus being more efficient. Mr. Santley was in fine voice, and the remaining solo parts were adequately interpreted by Miss Anna Williams, Miss Hilda Wilson, Mr. Henry Piercy, Mr. and Mrs. Brereton, Miss Dora Barnard, and Mr. D. Strong. Mr. W. H. Cummings conducted the performance.

A Schubert programme was offered at last Saturday's Popular Concert, but only familiar items were presented, including the Quartet in D minor; the Sonata in A minor, Op. 164, neatly played by Sir Charles Halle, who made his first



appearance this season; and the Fantasia in C for pianoforte and violin, Op. 159. Mr. Chappell's patrons have still to wait for a hearing of the finest of the sonatas in A minor, that published as 143. Miss Fillunger was admirable in the *Lieder* 'Die Allmacht,' 'Geheimnisse,' and 'An die Nachtigall.'

On Monday the instrumental concerted works were Mendelssohn's Quartet in A minor, Op. 13, and Beethoven's Trio in E flat, Op. 70, No. 2. The first set of Brahms's 'Liebeslieder Walzer,' Op. 52, which strangely enough had not been heard at these concerts for nearly eleven years, were admirably sung by Mr. and Mrs. Henschel, Mlle. Agnes Janson (in place of Madame Fasset), and Mr. Shakespeare, with Mr. Leonard Borwick and Mr. Henry Bird at the piano. Mr. Borwick was scarcely at his best in Chopin's Barcarolle in F sharp and Scherzo in C sharp minor, his reading of both being somewhat cold and perfunctory, though technically admirable.

A very creditable performance of Brahms's Clarinet Quintet was given at the Royal College of Music concert on Tuesday evening, the executants being Mr. Charles Draper, Miss Jessie Grimson, Miss Lilian Wright, Mr. Leonard Fowles, and Mr. Paul Ludwig. Beethoven's Quartet in C minor, Op. 18, No. 4, was also in the scheme.

The performance of Berlioz's 'Faust' by the Royal Choral Society at the Albert Hall on Wednesday night was quite equal to the average, but it does not call for special notice. The principal parts were sustained by Miss Anna Williams, Mr. Iver McKay, Mr. Robert Grice, and Mr. Henschel.

The programme of the first of Mr. Boosey's London Ballad Concerts, on the same evening, showed liberal tendencies, barely half the items coming fairly under the denomination of ballads. Three new ditties were, however, introduced, namely, 'The Sheepfold,' by Scott Gatty; 'Marjory Daw,' by Malcolm Lawson; and 'The Blackthorn,' by Stephen Adams. They were all warmly received, but they do not call for serious criticism. The artists who took part in the concert were Mrs. Mary Davies, Madame Alice Gomez, Mlle. Antoinette Trebelli, Madame Antoinette Sterling, Mr. Edward Lloyd, Mr. Charles Chilley, Mr. Maybrick, and Mr. Santley. Mr. Eaton Fanning's Select Choir contributed some part music with good effect.

The programme of Sir Charles Halle's Manchester concert on Thursday last week included Dvorák's cantata 'The Spectre's Bride' and Gounod's 'Messe solennelle de Sainte Cécile.'

### Musical Gossip.

A MAGNIFICENT volume, profusely illustrated, is being prepared as a memento of the Vienna Musical and Dramatic Exhibition. It will be published simultaneously in Vienna and Paris. The letterpress will be in three languages, French, German, and English.

It is now nearly certain that there will not be an opera season of any sort at New York this winter, but plans have been prepared for the rebuilding of the Metropolitan Opera-house, and it is hoped that the new edifice will be ready for the season of 1893-4.

We are asked to say that Mrs. Young, the wife of Prof. Young, of the University of Glasgow, has ceased to write on musical matters in the press of that city.

We are informed that Frau Richter, whose death we recorded last week, was not the wife, but the mother of the eminent conductor. Herr Richter's wife has been dangerously ill, but is now better.

At the Berlin Opera the four hundredth performance of Mozart's 'Le Nozze di Figaro,' first heard in the German capital in September, 1790, has just been given; also the hundredth perform-

ance of 'Cavalleria Rusticana,' first given on October 21st last year.

The new training school at Bayreuth has opened with twenty-two pupils under the direction of Herr Knieke. It is hoped also to secure the services of Fräulein Marianne Brandt as professor in the establishment.

WAGNER'S 'Der Fliegende Holländer' has just been performed for the first time in French at Lille.

The odd project of erecting at Berlin a collective monument to Haydn, Mozart, and Beethoven, seems to be gaining ground, in spite of the opposition of a number of musical critics. The latter rightly aver that the combined Goethe and Schiller monument at Weimar could not serve as a precedent in the case, since the two brother poets were closely united in their lifetime, both as friends and as workers in the same field, whilst there is a great difference in genius between the three great composers.

### PERFORMANCES NEXT WEEK.

MON.	Popular Concert, 8, St. James's Hall.
TUES.	Herr Schönberger's Pianoforte Recital, 3, St. James's Hall.
—	Royal College of Music Concert, 5, Alexandra House.
—	Musical Guild Chamber Concert, 8, Kensington Town Hall.
—	Miss Florrie Leybourne's Concert, 9, Princes' Hall.
WED.	London Ballad Concert, 3, St. James's Hall.
—	Mr. William Carter's Scotch Concert, 745, Albert Hall.
THURS.	Mr. Ambrose Austin's Scotch Concert, 8, St. James's Hall.
—	Tudor Locomotive Concert, 430, St. James's Hall.
FRI.	Royal Artillery Band Concert, 3, St. James's Hall.
SAT.	Popular Concert, 3, St. James's Hall.
—	Crystal Palace Concert, 3.

### DRAMA

#### THE WEEK.

CRITERION.—'The Old Lady,' a Comedy in Three Acts. By Haddon Chambers.

STRAND.—Afternoon Performance: 'The County Councillor,' a Farce in Three Acts. By H. Graham.

THOUGH one of them is announced as a comedy, the two novelties which constitute the week's dramatic baggage belong, in fact, to farce. Mr. Haddon Chambers in 'The Old Lady' has aimed at comedy. That he has missed his mark is partly his own fault, partly that of his exponents. His central figure—that of a spinster of some eighty years, rich, eccentric, imperious, cross-grained, unladylike, and uncivil, not to say abusive—is defensible enough. In confining her to a Bath chair he handicaps her as well as himself, and in taking her in this vehicle to the gambling rooms at Monte Carlo he ventures on very dangerous ground. For the extravagance of the performance he is not wholly responsible. Endowed with the most comic of individualities, Mrs. John Wood has only to be natural to be amusing. She has arrived, apparently, at the conclusion that people come to see her alone and that they cannot have enough of her. She is accordingly so violent that the scenes degenerate into farce. The fact that she has some extravagant actions to commit does not justify her for presenting them in an extravagant fashion. In the last act a Scotch suitor whom she, though apparently an octogenarian, has promised to marry, her knowledge of him being confined to meeting him in the train, on quite adequate provocation withdraws his pretensions and tells her some truths it should be well for her to hear. She waits her opportunity, and, getting him within her reach, administers to him a drubbing with her walking stick. This would have been far more comic had the outbreak proceeded from one in whose previous behaviour we had seen some affectation of customary manners. The action, however, was sustainedly loud and vehement; so much so that in more

cases than one the possibility of the scene was destroyed. Apart from all question of farce, Mr. Chambers's play is not particularly hopeful. His heroine is equally unsympathetic and silly, and mistakes for a French nobleman an adventurer who would not deceive any being endowed with a modicum of intelligence. Her uncle, a colonel (of volunteers), is waiting for the death of his aunt to marry an ex-circus rider, and mean time is sponging for his subsistence upon his niece and ward. Not one sympathetic or reposeful character is there, except a certain Charley Arethoon, an unsuccessful suitor to the heroine, who takes on himself the functions of an amateur detective. This character was fairly played by Mr. F. Kerr. Miss Rosina Filippi again was delightful as the adventuress, laughing with a pleasant ripple that cheered the action. Neither Mr. Vernon nor Mr. Standing, though both are capable actors, could do anything with the part assigned him, and the general representation was flaccid.

'The County Councillor' aims at dealing with modern social developments, in which direction it obtains no very conspicuous success. There is, it is true, a certain chairman of sub-committee, who, while seeking to curtail public gratification in the ballet, has a prurient interest in all that concerns it. He might, however, just as well have been a pawnbroker or a book-maker. What is vital in the piece is a farcical intrigue of the most amusing and incredible kind. We revel in the sufferings of a young gentleman who on his wedding morning finds himself burdened with the responsibility of three apparent murders. So mirthful, albeit impossible, are the situations that one laughs as one used to laugh in the days when Buckstone and Compton appeared in 'Box and Cox.' These situations are apparently from a French source. Miss Fanny Brough was delightful as an actress; and Mr. Garden, Mr. Hendrie, and Mr. Yorke Stephens gave the whole a brisk interpretation.

*Lady Bountiful: a Story of Years.* By Arthur W. Pinero. (Heinemann.)—Like Mr. Pinero's previous plays which have appeared in the same form, 'Lady Bountiful' constitutes pleasant reading, and has a claim to rank as literature. What in exposition seems extravagant or unnatural scarcely appears so in perusal, and the genuine wit of the whole tells with happy effect. An introductory note by Mr. Malcolm C. Salaman is once more supplied. In this the writer owns that the author has in this case not gauged correctly the British public. Very little is wanting to make 'Lady Bountiful' a good play.

### Dramatic Gossip.

FROM one quarter we hear that Ibsen's forthcoming play is being translated by Mr. W. Archer; from another, that Mr. Gosse is at work on it. Can it be that these two Norse scholars, lately at fierce feud, have made friends, and joined in a common act of idolatry?

SIGNOR TOMMASO SALVINI's autobiography will begin in the December *Century*.

A NEW fourth act was last Saturday evening substituted for that originally assigned 'David' at the Garrick Theatre. The poison administered by Dr. Wendover is genuine, and at the close of his "scientific experiment" he confesses and dies. Alterations made after a piece has once seen the footlights have not often done

much good. It is to be hoped that the present will be an exception.

MR. TERRY will shortly reopen his theatre with 'Uncle Mike,' a comedy by Miss Florence Warden. The 'Lucky Dog' will then, it is said, be transferred by Mr. Alport to the Avenue.

TO-NIGHT the Princess's Theatre reopens with a revival of 'Hoodman Blind,' and Trafalgar Square with a revival of 'Dorothy.'

A DRAMATIC version of 'Lancelot of the Lake,' a somewhat difficult subject, written for Mr. Willard, who is still in America, is promised by Mr. Louis N. Parker.

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